Middlebury College



RUSSIAN SCHOOL

Director: Dr. Mischa H. Fayer 16th session: July 1-August 18, 1960

Faculty of native teachers • Courses leading to the M.A. and D.M.L. degrees in Russian • Exclusive use of Russian both in and outside the classroom • Russian dormitories with dining facilities • Lectures, concerts, folk dancing, Russian plays and movies

Faculty

Dr. Mischa H. Fayer, Nicholas Maltzoff, Vladimir Sajkovic, Nicholas Fersen, Eugen P. Kalikin, Maurice Friedberg, Tatiana Vacquier, Catherine Wolkonsky, Nadezhda Yershov, Peter Pershov, Vladimir Seduro, and others.

Lecture and Seminar Courses

Stylistics, Phonetics, Contemporary Russian Literature, Russian Poetry of the Nineteenth Century, Leo Tolstoy: Writer and Moralist, Literary Criticism, Political and Social History of Russia to 1917, Methods of Teaching Russian, and a curriculum designed especially for teachers.

Courses in Grammar, Conversation, Composition, and Intermediate Phonetics.

For information write:

Office of the Language Schools Middlebury College Middlebury, Vermont

INSTITUTE OF SOVIET STUDIES

Director: Dr. Mischa H. Fayer 3rd session: July 1-August 18, 1960

Courses are offered in Russian by outstanding native authorities in the fields of science, economics, geography, foreign policy, government, propaganda techniques, etc.

Faculty: Nicholas Timasheff, Nicholas Poltoratzky, Iury Taskin, Nicholas Efremov.

Aim of Institute: To give the specialist in the above fields near-native fluency in Russian and competence in the technical terminology of his specialization, not only for reading and research, but also for oral use.

Students enrolled in the Institute enjoy all the privileges and share in all the activities of the Russian School. They are pledged to the exclusive use of Russian; they share the same dormitory and dining facilities; they attend the evening lectures, cooncerts, plays, and all other extra-curricular activities in the Russian atmosphere.

Literature on the Institute will be mailed, on request to:

Dr. Mischa H. Fayer, Director Institute of Soviet Studies Middlebury College Middlebury, Vermont

Travel to the Soviet Union and Eastern Europe—1960

- (1) RUSSIA BY MOTORCOACH. Weekly departures April through October of a 17-day escorted tour, beginning Helsinki or Warsaw. All inclusive rate, \$495. Visit Leningrad, Novgorod, Kalinin, Moscow, Smolensk, Minsk, plus Helsinki and Warsaw.
- (2) The COLLEGIATE CIRCLE Grand European Russia Series. Repeating the sold-out success of 1959 offering the maximum-coverage for the minimum of costs to suit the Student's pocketbook, offering quality college dormitory and pension accommodations for a 72-day motorcoach tour visiting England, Belgium, Holland, East and West Germany, Denmark, Sweden, Finland, 30 days in Russia with a Black Sea cruise, Poland, Czechoslovakia, Luxembourg, and France. Two departures in June, \$1194.80 from London plus trans-Atlantic fare.
- (3) The DIAMOND Grand European Russia Tours. Featuring a summer long 72-day thrift holiday especially designed for Students and Teachers, seeing England, Belgium, Holland, East and West Germany, Denmark, Sweden, Finland, Soviet Union (Ukraine, Crimea, Black Sea, Russia, White Russia), Poland, Czechoslovakia, Austria, Liechtenstein, Switzerland, France plus Bayreuth Wagnerian Festival and Oberammergau Passion Play. Only \$1362.50 beginning London, plus trans-Atlantic fare. June departures.
- (4) The COMPANION Europe and Russia Tours. Featuring thrift but good hotels, motorcoach travel for a 29-day survey of Denmark, Sweden, Finland, Russia, Poland, Czechoslovakia, and East and West Germany. \$658.80 beginning Copenhagen plus trans-Atlantic fare. Eight departures May through August.
- (5) The Eastern Europe ADVENTURE Series. First time offered anywhere, Maupintour pioneers another new and unique American-operated economy tour featuring newly opened Bulgaria, Roumania, Black Sea Riviera, Yugoslavia, Dalmatian coast cruise, 24 days in Russia by the new highway route from Bucharest, Poland, Czechoslovakia, East and West Germany, Bavaria, Oberammergau Passion Play, and Austrian Alps. Four departures in June. Beginning Frankfort, \$1378.80 plus trans-Atlantic fare.

See your favorite local Travel Agent, or write for folders to

MAUPINTOUR ASSOCIATES 1236 Massachusetts Lawrence, Kansas

Branch offices: New York City - Washington, D.C. - Brussels

Indiana University TENTH ANNUAL RUSSIAN WORKSHOP

June 15 to August 12, 1960

PROGRAMS

Eight-Week Russian Workshop

Full-time intensive program
Emphasis on spoken Russian
Students cover equivalent of a full year of college Russian
Sections average 10 students
Levels: first-year, second-year, third-year, advanced

Russian Language Study Tours

30 days in the Soviet Union
Students pledge themselves to speak only Russian
Daily Russian language instruction continued during trip
Undergraduate Tour: After special 8-week course in Russian Workshop
on third-year level
Tour for Advanced Students: After special 4-week course in Russian
Workshop on advanced level
Financial Assistance: Limited financial aid may be available for Under-

graduate Tour
For further information and application forms, write

Dr. Joseph T. Shaw Director, Russian Workshop Box 70, Indiana University Bloomington, Indiana

The Institute of Contemporary RUSSIAN STUDIES

Fordham University

Undergraduate Russian Major Institute Certificate Program Graduate Offerings leading to M.A. in

Russian Language and Literature Russian and Soviet Area Studies

Annual Summer Session July & August

For information and catalogues:

The Institute of Russian Studies Box 566, FORDHAM UNIVERSITY New York 58, New York June 20 August 6

Colby College Summer School of Languages

French • German Russian • Spanish

Intensive courses at the college level Six semester hours of transfer credit Small classes, individual instruction Experienced native or bilingual faculty

Friendly instructor-student relations Grouping in dormitories by languages

Use of records, phonographs, recorders

Supplementary readings to meet requirements for advanced degrees

For catalog, address
Prof. John F. McCoy, Director
Waterville, Maine

BOOKS ABROAD

An International Literary Quarterly

Established in 1927 by Roy Temple House to promote international understanding by disseminating literary information

Editor and Manager: Wolfgang Bernard Fleischmann

Featuring articles on the situation and evolution of the world's various national literatures, contemporary authors, literary trends and schools; reviews of recently published foreign books in the fields of creative writing, literary criticism, and all branches of the humanities; and a selective bibliographical appraisal of four hundred American and foreign literary and cultural periodicals.

"The Euramerica of criticism."-J. F. Angelloz.

"The conception of a 'world literature' brought nearer its realization."-Max Brod.

"Helpfully widens the horizon of critics and readers."-Lion Feuchtwanger.

"The only international critical publication which is at the same time complete, objective, and careful of literary standards."—André Maurois.

"Revelation and fulfillment of love for all mankind."-Walter von Molo.

"A first unity among the Nations."-Sean O'Casey.

"A unique publication in character and coverage."-Alfonso Reyes.

"A patient and important service in making the books of the rest of the world available to Americans."—Upton Sinclair.

\$1.25 a copy; \$4.00 a year; two years \$7.00

Mail subscriptions to: Circulation Manager, Books Abroad University of Oklahoma Press Norman, Okla.

THE SLAVIC AND EAST EUROPEAN JOURNAL

The only American journal concentrating in research in the humanities and pedagogy in the field; articles, reviews, news and notes

Published by the American Association of Teachers of Slavic and East European Languages (AATSEEL) through the facilities of Indiana University

Subscription includes membership in the AATSEEL for individuals. Subscriptionmembership: \$5.00 per year; \$2.00 for undergraduate and graduate students

Members will received, through an arrangement with the Indiana University Slavic and East European Series, two bonus volumes during 1960:

Avrahm Yarmolinsky, Literature Under Communism: The Literary Policy of the Communist Party of the Soviet Union from the End of World War II to the Death of Stalin (1960)

The American Bibliography of Slavic and East European Studies for 1959

For subscriptions, advertising rates, and hack numbers, write to Executive Secretary-Treasurer of the AATSEEL,

Edmund Ordon Wayne State University Detroit, Michigan "The outstanding general journal of modern language teaching in the United States"

THE MODERN LANGUAGE JOURNAL

brings to its readers every month stimulating and helpful articles on methods, materials, pedagogical research, publications and textbooks in the field.

Edited by J. Alan Pfeffer, The University of Buffalo, Buffalo, N.Y. Published by the National Federation of Modern Language Teachers Associations.

Eight issues a year, monthly except June, July, August, and September. Current subscription \$4.00 a year. Foreign countries, \$4.50 a year net in U.S.A. funds.

Sample copy on request

The Modern Language Journal

Stephen L. Pitcher, Business Manager

7144 Washington Avenue ST. LOUIS 5, MISSOURI

RUSSIAN BOOKS AND PERIODICALS

Direct importers from the U.S.S.R.

ANNOUNCEMENT:

The Russian Book Store has merged with us, giving the same fast and efficient service.

Send for our latest catalogue No. 7, also 1960 catalogue of Newspapers and Magazines from the U.S.S.R.

CROSS WORLD BOOKS AND PERIODICALS

333 S. Wacker Drive Chicago 6, Illinois

SEND FOR MY FREE CATALOGUE

ON RUSSIA AND

THE SOVIET UNION

Thousands of Out of print books on all subjects in stock. Send me your wants in Out of print books. Prompt and efficient service. No charge for service. Orders accepted for In print and Out of print books.

Specialized Catalogues and listings constantly issued.

Notify me of your special interests.

SIGMUND WEISS (College Book Service)

52 W. Kingsbridge Rd., N.Y. 68, N.Y. Tel. Cypress 5-2520

TOUR THE U.S.S.R.

with

PROF. LEON I. TWAROG

BY AIR

Departure: June 28, 1960 32 Days—cost \$1,490

MOSCOW LENINGRAD KIEV ODESSA YALTA SOCHI TBILISI

optional extension

POLAND AND CZECHOSLOVAKIA

Warsaw Cracaw Czestochowa Zakopone

Prague

Make Reservations Through Prof. Leon I. Twarog Boston University Boston, Mass.

Typewriters in Russian and Other Languages

New and reconditioned machines available . . . Portables and office size . . . Also other business machines.

ALL LANGUAGES TYPEWRITER CO.

Dept. SE 119 W. 23rd St., New York 11, N.Y. CHelsea 3-8086

A Wide Choice of Textbooks—Teaching Aids

for study of RUSSIAN by non-Russian students regularly used in middle school and colleges in the USSR

LATEST EDITIONS of ENGLISH-RUSSIAN and RUSSIAN-ENGLISH DICTIONARIES (new orthography)

GEOGRAPHICAL ATLASES and MAPS

Inexpensive editions of Russian CLASSIC WORKS used by most American schools for students' reading assignments

> TALKING PHONOGRAPH RECORDS acts from plays — monologues

Excellent for students' practice study in pronunciation
Ask for our TX 6 0Catalogue

Four Continent Book Corp.

822 Broadway, New York 3, N. Y. Phone: GR 3-2018

MOUTON & CO. * PUBLISHERS * THE HAGUE (The Netherlands)

RECENT PUBLICATIONS

Soloviev, A.: HOLY RUSSIA. The History of a Religious-Social Idea. 61 pp.	\$1.75
Weintraub, W.: LITERATURE AS PROPHECY. Scholarship and Martinist Poetics in Mickiewicz's Parisian Lectures. 78 pp.	\$2.25
Cizevskij, D.: ON ROMANTICISM IN SLAVIC LITERATURE. 63 pp.	\$1.50
Jackson, R. L.: DOSTOEVSKIJ'S UNDERWORLD MAN IN RUSSIAN LITERATURE. 223 pp. Cloth	\$5.50
Erlich, V.: RUSSIAN FORMALISM. History - Doctrine, 290 pp. Cloth.	\$6.50
Scherer-Virski, O.: THE MODERN POLISH SHORT STORY. 276 pp. 7 plates. Cloth	\$6.50
Kridl, M.: A SURVEY OF POLISH LITERATURE AND CULTURE. 537 pp. Cloth.	\$9.75
AMERICAN CONTRIBUTIONS TO THE FOURTH INTERNATION- AL CONGRESS OF SLAVICISTS, MOSCOW, SEPTEMBER, 1958. 427 pp. Cloth	\$11.00

Please send your order to your bookseller or to the above address.

New Russian Texts from PITMAN

Basic Russian

By Mischa Fayer

A new Russian grammar designed especially for first-year high school classes. It presents simply and clearly the principles of grammar and idioms which are indispensable for a solid foundation in the language. A carefully graded grammar which proceeds from basic connected reading material through oral drills. The extensive Appendix offers everyday idiomatic expressions, short reading selections, Russian songs, pronunciation charts, grammatical tables, and Russian-English and English-Russian vocabularies. Supplementary aids include a Workbook, a Manual and Basic Russian Records. 294 pages. \$4.25

Scientific Russian Reader

By Noah Gershevsky

Designed for students who have had twenty to thirty hours of instruction in Russian. Included are unedited selections from Russian scientific articles and abstracts, college and high school texts, and books written by Soviet scientists. This new edition has been enlarged to include the latest articles on chemistry and satellites. A subject index and Russian-English glossary are also included. 266 pages. \$4.00

Pattern Drills in Russian

By Nicholas Maltzoff

Contains a series of oral drills involving characteristic Russian constructions, the use of the cases, and common verbs in both aspects and in the present, past, and future. 72 pages. \$1.25

Advanced Conversational Russian By Nicholas Maltzoff

Designed for advanced conversational classes. There are ten conversational lessons and five debates. Each conversational lesson is supplemented by a vocabulary and a list of assignments. In press.

Tests for Simplified Russian Grammar

A series of eight four-page objective tests covering the subject matter in Simplified Russian Grammar. In press.

Write for your complete catalogue 2 West 45th Street, New York 36

PITMAN The First Name in Russian Textbooks

THE SLAVIC AND EAST EUROPEAN JOURNAL

Published by the AMERICAN ASSOCIATION OF TEACHERS OF SLAVIC AND EAST EUROPEAN LANGUAGES

The Slavic and East European Journal, a perodical devoted to research in language, linguistics, and literature, and to pedagogy, is the official publication of the American Association of Teachers of Slavic and East European Languages, AATSEEL of the U.S., Inc., an affiliate of the Modern Language Association of America, the National Federation of Modern Language Teachers Associations, and the Canadian Association of Slavists and East European Specialists. This publication journal is the successor to The AATSEEL Journal and The AATSEEL Bulletin. The Journal is published quarterly through the facilities of Indiana University.

Subscription to The Slavic and East European Journal is \$5.00 per year for individuals, libraries, and institutions. The subscription includes membership in the AATSEEL. A special rate of \$2.00 per year has been set for undergraduate and graduate students. Single copies may be purchased for \$1.50.

Applications for membership, subscriptions to the <u>Journal</u>, and all other business letters should be sent to the <u>Executive Secretary and Treasurer: Edmund Ordon</u>, Wayne State University, Detroit, Michigan.

Communications to the Editor, books for review, manuscripts, exchange journals, and copy for advertisements should be sent to J. T. Shaw, Indiana University, Bloomington, Indiana.

The printed order of articles does not imply relative merit. Opinions expressed are not necessarily those of the editorial staff.

TJUTČEV'S IMAGERY AND WHAT IT TELLS US

By Richard F. Gustafson University of Florida

The dualism of Tjutčev's world outlook is a commonplace in Russian literary criticism. Generations of readers
have quoted his poems about night and day to illustrate
this dualism. Furthermore, scholars have shown that
this philosophy and much of the imagery which conveys it
are derived from German Romanticism. And there is
some truth in these observations; this truth, however, is
oversimplified. True, Tjutčev's imagery is dualistic,
but it does not convey a poetized statement of Schelling's
Weltanschauung. Nor is the imagery a direct borrowing
from Eichendorff or Tieck. Tjutčev's poetry, like the
poetry of any good poet, is personal.

Any one man's poems — no matter how varied, no matter how extensive, no matter how good or bad — are still the products of one imagination, of one living human being. As such they are unique. Moreover, each poem in its uniqueness shares features common to other poems of the same author. Each poem is unique and the poetry as a whole is unique. Thus with Tjutčev the hundred-fifty-odd nature lyrics partake of a common "philosophy" expressed in a common imagery. And since these lyrics are poetry, in the imagery we can discover the "philosophy." In fact only by studying closely the imagery — its logic and its patterns — can we come to know what Tjutčev the poet is trying to tell us. 1

1

An image common in German Romanticism (also in Byron) is the boat steering its way through the sea. Tjutčev repeatedly uses this image:

To glas ee: on nudit nas i prosit ...
Už v pristani volšebnyj ožil čeln;
Priliv rastet i bystro nas unosit
V neizmerimost' temnyx voln. (113)²

This boat must battle the dark sea in order to stay in one piece. The duel between the concrete, measured form (boat) and the amorphous, immeasurable expanse (sea) hints at an opposition dominant in Tjutčev's poetry. It is an opposition between the <u>form</u> and the <u>formless</u>. Note that the boat enters a sea rough with waves from the rising tide; such a sea has lost its even, defined shape and become a chaotic mass of waves and foam and spray.

Both logically and psychologically the boat and the sea are separate entities:

I more i burja kačali naš čeln; Ja, sonnyj, byl predan vsej prixoti voln. (136)

There is certainly a logical division between the boat and nature; they are two different things. And in the word "whim" (prixoti) there is a hint of the psychological division: the sea and the storm are ruled by whim; they are irrational. Thus the formless object symbolizes the irrational; the form should symbolize the rational. Hence the significance of the boat. Complication arises, however, when we notice that in a sense the boat and the "I" (ja) are here one unit — the real persona of the poem. The "I" has become influenced by the whims of the waves; it is asleep. So the persona is both rational and irrational. The next line of the poem rightly concludes: "And two infinities were within me" (I dve bespredel'nosti byli vo mne). There is a dichotomy in the world (boat and sea) and in man ("I" in the boat and "I" asleep).

The sea in Tjutčev's poetry is always more or less turbulent; it is a symbol of the irrational. Other characteristics of the sea in his works can help us to determine the general pattern of the imagery. Take for example the following lines:

Kak xorošo ty, o more nočnoe, — Zdes' lučezarno, tam sizo-temno ... V lunnom sijanii, slovno živoe, Xodit, i dyšit, i bleščet ono ...

Na beskonečnom, na vol'nom prostore Blesk i dviženie, groxot i grom ... Tusklym sijan'em oblitoe more, Kak xorošo ty v bezljud'e nočnom! (221)

In Tjutčev's poetry the stormy sea is usually seen only at night. Night and darkness are associated with these symbols of the irrational. And at night time there is reflected in the dark waters the light of the moon. The moonlight, thus, becomes one of the symbols of the irrational. For this reason the moon is the symbol of the irrational man — the poet. It is his source of inspiration.

Starlight, in contrast to moonlight, is not usually reflected by the sea. As the next stanza of the above poem shows, the "stars look on from on high" (zvezdy gljadjat s vysoty); they are not a part of the sea. Even though the light from the stars is bright, the sea is not affected:

Nebesnyj svod, gorjaščij slavoj zvezdnoj, Tainstvenno gljadit iz glubiny, — I my plyvem, pylajuščeju bezdnoj So vsex storon okruženy. (113)

From the stanza preceeding this one, we know that the "we" (my) is a man in a boat caught in the stormy sea. The irrational sea hinders the boat from reaching the distant abyss which is aflame with the light of the stars. This light is different from the light of the moon; it is the light of reason. Whereas the moon symbolizes the poet, the rising and setting of the stars symbolizes the unexpressed thoughts in man. 4

The sea is not the only type of water which appears in Tjutčev's poetry. Lakes, rivers, and rain all appear in many lyrics. Here are some lines about water:

> Sijaet solnce, vody bleščut, Na vsem ulybka, žizn' vo vsem, Derev'ja radostno trepeščut, Kupajas' v nebe golubom. (196)

Ljublju grozu v načale maja, Kogda vesennij, pervyj grom, Kak by, rezvjasja i igraja, Groxočet v nebe golubom.

Gremjat raskaty molodye Vot doždik bryzgnul, pyl¹ letit, Povisli perly doždevye, I solnce niti zolotit. S gory bežit potok provornyj, V lesu ne molknet ptičij gam, I gam lesnoj i šum nagornyj — Vse vtorit veselo gromam. (89-90)

The tempest at night has become a shower in May. Whereas the storm at night hampered the boat, the shower in the daytime brings life to nature. Birds and trees respond gaily to the grumbling thunder. Not moonlight or starlight, but sunlight shines from a blue sky. The sea and night storms harm nature and man; the rains (and lakes and rivers) help.

There is a logical pattern in this division of the waters. The sea as symbol of the irrational is perceived as immeasurable and boundless, without form or direction. The rain, rivers, and lakes in their own way have form. Rivers and lakes are perceived as bounded by a definite shoreline. Rivers and rain have direction in their flow. Water with form or direction of flow is a symbol of the rational; as such it must be distinguished from water which has no shape or form.

It is important to notice that the help which water gives to nature and man is vital; water is life-giving. When it rains, the birds sing, the trees turn green, the sky grows bluer. Thus water, when presented as an object with form, 5 is a symbol of regeneration. For Tjutčev, as we shall see later, regeneration is a rational thing; for this reason it must be symbolized with water having form or direction.

Nature is constantly regenerated by the life-giving waters. Without these waters, nature dies. As the hot sun evaporates the waters, the earth becomes dust. In Tjutčev's verse there is an opposition between dampness (water) and dryness (dust), between freshness and heat. And behind these oppositions lies the dichotomy between the rational and the irrational:

Už solnca raskalennyj šar S glavy svoej zemlja skatila, I mirnyj večera požar Volna morskaja poglotila.

Už zvezdy svetlye vzošli, I tjagotejuščij nad nami Nebesnyj svod pripodnjali Svoimi vlažnymi glavami. Reka vozdušnaja polnej Tečet mež nebom i zemleju, Grud' dyšit legče i vol'nej, Osvoboždennaja ot znoju,

I sladkij trepet, kak struja, Po žilam prebežal prirody, Kak by gorjačix nog eja Kosnulis' ključevye vody. (92)

This lyric describes a moment in nature, that moment when the oppressive heat of the day is relieved by cool evening breezes. The metaphor for these breezes is water with form: a sea wave (volna morskaja), an airy river (reka vozdušnaja), waters from a spring (ključevye vody). The sun symbolizes the oppressive heat (znoju) of the day; the stars symbolize the relieving freshness or dampness (vlažnymi glavami) of the evening air. Thus heat and freshness are opposed, and for a moment pleasant coolness seems to conquer all. But the conditional mood of the last stanza (kak by) tells us that the heat will return again.

It is important to notice that this lyric has a dramatic structure. The progression of tenses - present perfect (už ... skatila, už ... pripodnjali), present (tečet, dyšit), past (probežal, kosnulis') - marks the drama of the moment. By the last stanza we see the outcome of what has already taken place before our eyes. And as the action progresses, so is there an intensification of personification. Nature becomes alive. In the first two stanzas we are prepared for this by the double use of "head/top" (glava) and by the implications of the verb "raised" (pripodnjali). In the third stanza the phrase "its breast breathes" (grud' dyšit) is straight personification. And in the fourth stanza nature has veins (po žilam) and legs (nog). It should also be noted that the action moves dramatically from top (glava) to bottom (nog; see pages 7-8). Thus in this lyric the precision of the imagery, the dramatic progression of tenses, and the careful use of personification unite to recreate in words that moment when nature and man are. if only temporarily, reborn, "freed from the oppressive heat" (osvoboždennaja ot znoju) of day. 6

Tjutčev thus sees in nature a moment of rebirth, of regeneration. Although the sea, dust, and heat are the predominant images in his poetry, water and coolness do appear. And they symbolize life — life for man as well as nature. A common image of rebirth in this poetry is the fountain of life:

Pošli, gospod', svoju otradu Tomu, kto v letnij žar i znoj Kak bednyj niščij mimo sadu Bredet po žarkoj mostovoj;

Kto smotrit vskol'z' čerez ogradu Na ten' derev'ev, zlak dolin, Na nedostupnuju proxladu Roskošnyx, svetlyx lugovin.

Ne dlja nego gostepriimnoj Derev'ja sen'ju razošlis', Ne dlja nego, kak oblak dymnyj, Fontan na vozduxe povis.

Lazurnyj grot, kak iz tumana, Naprasno vzor ego manit, I pyl' rosistaja fontana Glavy ego ne osvežit.

Pošli, gospod', svoju otradu Tomu, kto žiznennoj tropoj Kak bednyj niščij mimo sadu Bredet po znojnoj mostovoj. (174)

The important word in this poem is "in vain" (naprasno). For the shade of the trees, the dewy dust and the smoky cloud of the fountain, the brightness and the coolness, none of these will "cool the head" of the poor beggar wandering along "life's path." And even the "consolation" of the Lord will not come, for is not this cry, a cry in vain? The repetition of the negatives, the very words "in vain," and the epanalepsis all point to the futility of this cry of desperation. The beggar looks at life through the fence. He remains outside. For him there is no salvation from his "life's path."

The beggar is man — irrational man. He wanders in the heat seeking an escape from his state. This escape he will not find: the shade, the garden, the fountain are inaccessible (nedostupnuju). Even the Lord, the Logos of life, has not sent his consolation to man. Although man is essentially irrational, he must seek some order or principle — the coolness, the fountain, or the Lord's consolation — to live by. But this rational principle is an external force. Reason, which is regeneration for

the irrational man, is beyond the fence, somehow outside reality. Therefore, man's cry is desperate, his search in vain.

The water from the fountain of life shoots up in air and makes a smoky cloud. There is form and direction in this movement; the fountain symbolizes rationality. But by a natural law of physics the water must fall back down to earth. This movement in two directions is inherent in the nature of a fountain:

Smotri, kak oblakom živym Fontan sijauščij klubitsja; Kak plameneet, kak drobitsja Ego na solnce vlažnyj dym. Lučom podnjavšis' k nebu, on Kosnulsja vysoty zavetnoj — I snova pyl'ju ognecvetnoj Nispast' nazemlju osužden. (148)

Thus the fountain, sometimes symbol of the rational principle, here represents man with his strivings upward and his retreats downward. It is a fountain of his "mortal thoughts" (smertnoj mysli) which are ruled by an "incomprehensible law, ... an unseen, fateful hand" (zakon nepostižimyj ... dlan' nezrimo-rukovaja). Man fluctuates between the rational (vlažnyj dym, lučom) and the irrational (pyl'ju ognecvetnoj).

This movement in opposite directions ultimately ends in two separate topographical locations, the mountain and the valley. These opposed locations represent the split "infinities." The top of the mountain covered with cool, fresh snow, like the fountain behind the fence, is man's goal:

Vzor postepenno iz doliny, Pod'emljas', vsxodit k vysotam I vidit na kraju veršiny Krugloobraznyj svetlyj xram. (143)

This temple is "perfectly formed" and "bright" (krugloobraz-nyj, svetlyj), a symbol of the rational. It is as distant as the consolation of the Lord. One should note here that religion in Tjutčev's poetry is connected with the images of the rational; it is an ideal which cannot be attained. The temple is on top of a mountain, and there, as the next stanza tells us; all is silent, cool, alive. It is an unearthly

abode, not a place for mortal life (Tam, v gornem nezemnom žilišče, /Gde smertnoj žizni mesta net). So the temple on the mountain is never reached by man; his home is in the valley. There heat and dust, not snow, are the dominant physical characteristics. The day is often hazy or unclear, suggesting that visibility is poor, that forms of objects are unclear. Man looks for the perfectly formed temple on the mountain of reason; he lives in the hazy valley of irrational life. 7

Even when the sun is shining and the air is fresh, the heat and dust can still oppress man:

Kak ptička, ranneju zarej
Mir, probudivšis', vstrepenulsja...
Ax, liš' odnoj glavy moej
Son blagodatnyj ne kosnulsja!
Xot' svežest' utrennjaja veet
V moix vsklokočennyx vlasax,
Na mne, ja čuju, tjagoteet
Včerašnij znoj, včerašnij prax!...(141)

These lines illustrate quite simply the logic of the imagery. The freshness of the early morning is benevolent, but the heat from the sun and the dust are oppressive. The logic of the "although" (xot') is the logic of a world in dialectic which this imagery represents. This dialectic is between the benevolent and oppressive forces, between the rational and irrational principles of the world.

The dry heat brings drowsiness to the valley. Nature and man fall asleep:

I meždu tem, kak polusonnyj Naš dol'nij mir, lišennyj sil, Proniknut negoj blagovonnoj, Vo mgle poludennoj počil, — (112; see also "Polden'," p. 89)

The life from the spring rains has gone. The valley is penetrated with a fragrant languor. The bright day is clouded with haze. Sleep conquers all, and this results in dreams. We are in the world of the irrational.

Dreams in Tjutčev's poetry are often connected with the sea:

Kak okean ob''emlet šar zemnoj, Zemnaja žizn' krugom ob'jata snami; Nastanet noč' — i zvučnymi volnami Stixija b'et o bereg svoj. (112)

0

A quasi-syllogism is used to make the connection between the sea and dreams. By repetition of the adjective "earthly" (zemnoj/Zemnaja) the sphere (a geometrical term!) and life are united; they are symbols of the rational. And since things equal to the same thing are equal to each other, the sea and dreams are one — symbols of the irrational. This brings us back to a poem with which we began this study "Dream at Sea" (Son na more):

I more i burja kačali naš čeln; Ja, sonnyj, byl predan vsej prixoti voln. Dve bespredel'nosti byli vo mne, I mnoj svoevol'no igrali one. Vkrug menja, kak kimvaly, zvučali skaly, Oklikalisja vetry i peli valy. Ja v xaose zvukov ležal oglušen, No nad xaosom zvukov nosilsja moj son. Boleznenno-jarkij, volšebno-nemoj, On vejal legko nad gremjaščeju t'moj. V lučax ogenvicy razvil on svoj mir -Zemlja zelenela, svetilsja efir, Sady-lavirinfy, čertogi, stolpy, I sonmy kipeli bezmolvnoj tolpy. Ja mnogo uznal mne nevedomyx lic, Zrel tvarej volšebnyx, tainstvennyx ptic, Po vyšjam tvoren'ja, kak bog, ja šagal, I mir podo mnoju nedvižnyj sijal. No vse grezy naskvoz', kak volšebnika voj. Mne slyšalsja groxot pučiny morskoj, I v tixuju oblast' videnij i snov Vryvalasja pena revuščix valov. (136-137)

The first thing to notice in this poem is that this "dream" differs from other dreams in Tjutčev's verse. Here the dream is not identified with the sea; it rises "above the chaos of sounds" (nad xaosom zvukov) caused by the storm at sea. As we noted earlier, the sea and the storms are symbols of the irrational. And this dream is a vision of the rational: the earth turns green, everything becomes bright and clear; definite, formed objects like gardens and pillars are seen; the persona, walking along the heights of creation, identifies with God. Whereas the irrational world is noisy, here filled with the "chaos of sounds," the rational world is quiet (bezmolvnoj tolpy, tixuju oblast') and mysterious (tainstvennyx ptic).

The poem divides into three separate sections. Part one (the first eight lines) describes the storm at sea and the irrational nature of the persona. It emphasizes the chaos of sounds both by its rich alliterations, assonances, and consonances and by its "chaotic" metrical structure. It should be noted that the alleged "mistakes" in the meter are all artistically justified: the omitted unstressed syllable in line three causes the word "two" (dve) — the key word in this lyric — to be stressed heavily and the "extra" unstressed syllables in lines five, six, and eight complete the otherwise truncated amphibrachs (we must not be bound by the notion of a line of poetry!) at precisely the moment when the author is describing the chaos of sounds which flood the mind of the persona.

Part two (the next ten lines) describes the dream.

This is a vision of a perfectly formed world. Not sound, but sight is here important. And objects are seen clearly— even recognized (uznal). The "control" of the meter— it is "regular" throughout— emphasizes the order of this world. Part three (the last four lines) begins with a metrical "disorder" which marks the destruction of the dream. It returns us to the world of chaos and of sounds.

The "two infinities" are the rational and the irrational. Man lives in the chaos of sounds; he seeks to escape into a perfectly formed, "quiet region of visions and dreams." But the second sounding of the word "but" (no) — both times in the "extra," unstressed-syllable position (hence more noticeable) — tells us that the irrational world of the roaring waves is man's real home.

H

In Tjutčev's lyrics "you are the inhabitant of two worlds" (ty žilica dvux mirov, 202). The world, the two infinities, are within you and in nature. But the nature lyric predominates. Tjutčev wrote of a nature which "corresponds" to man. It is rare that the correspondence is explicitly stated. More often one must assume the "system of correspondences" which Tjutčev describes in "Wave and Thought" ("Volna i duma," 185): Nature (wave) and man (thought) are "two manifestations of one element" (dva projavlen'ja stixii odnoj). This system results in a rich ambivalence. Any "simple" nature lyric is thus symbolic of man's inner life. The magnificent poem, "The Alps" ("Al'py," 123), for example, describes the peculiar beauty of these mountains. Symbolically it

C

comments on man's fallen nature and the redeeming life of grace. The rays of the sun resurrect the fallen kings which are both the mountains and man.

The world outside man — nature — has a rhythm which is that of the seasons. The seasons are also part of the "two infinities" of existence. Spring is the rational force of this world of the other, the natural world (see "Vesennie vody," 125-126). The remaining three seasons are irrational: summer with its heat and dust, the autumn with its "mild smile of waning" (krotkaja ulybka uvjadan'ja, 121), and the "Sorceress Winter" (196) with its frozen death. There is no rationale to the fading and dying of these three seasons. Whereas the spring is rational and good, the sheer numerical superiority of the other seasons reveals that nature is basically irrational. It is ruled by a force unknown to man. This force is a magical evil which cannot be explained, only felt or intuited. This evil is the madness which lies behind the "mild smile":

Tam, gde s zemleju obgoreloj Slilsja, kak dym, nebesnyj svod, — Tam v bezzabotnosti veseloj Bezum'e žalkoe živet.

Pod raskalennymi lučami, Zaryvšis' v plamennyx peskax, Ono stekljannymi očami Čego-to iščet v oblakax.

To vsprjanet vdrug i, čutkim uxom Pripav k rasternutoj zemle, Čemu-to vnemlet žadnym sluxom S dovol'stvom tajnym na čele.

I mnit, čto slyšit struj kipen'e, Čto slyšit tok podzemnyx vod, I kolybel'noe ix pen'e, I šumnyj iz zemli isxod! .. (119-120)

As Madness scans the sky, it has fear in its glassy eyes — fear that salvation (water) is on the way. Madness springs up impulsively, then bends its ear to the dry, cracked ground. It hears the "boiling of streams" (struj kipen'e) and knows; a smile replaces the frown of anxiety on its brow. Madness, "with secret satisfaction" (s dovol'stvom tajnym), is content that the "subterranean waters" (podzemnyx vod) are making their exodus. These waters were the last hope for salvation and regeneration

on this scorched earth. Madness now has this earth as its own domain. Nature will now be ruled by this madness.

As we have seen, the underlying pattern of the imagery is dualistic. The prevalent images, however, represent the irrational half of the dichotomy. Man and nature are ruled by an evil; they must surrender to the heat, to Madness. Although Tjutčev saw man and nature caught in a dialectic between the forces of good and evil, he believed that the evil force would win out, that reason would be overcome by emotion, by the irrational. This emphasis on the irrational is characteristic of the Romantic period. What seems "modern" and what probably is the reason some critics call Tjutčev the "Russian Baudelaire" is the fascination with the evil of this madness:

Ljublju sej božij gnev! Ljublju sie, nezrimo Vo vsem razlitoe, tainstvennoe Zlo — V cvetax, v istočnike prozračnom, kak steklo, I v radužnyx lučax, i v samom nebe Rima. Vse ta ž vysokaja, bezoblačnaja tverd', Vse tak že grud' tvoja legko i sladko dyšit, Vse tot že teplyj vetr verxi derev kolyšet, Vse tot že zapax roz, i eto vse — est' Smert'! (124)

The poet is now penetrating into the essence of nature; his concern is metaphysics. He looks beyond the world in dialectic and sees that evil and death pervade all. The flowers, streams (water of regeneration!), and the blue sky are all affected by the warm air. The evil, the death in nature, underlies even the seemingly good, life-giving things of nature. The real reason for the predominance of irrational imagery in Tjutčev's poetry is that the irrational is the real! The very smells and sights of nature which are manifested in the day are "harbingers of the last hour" (Predvestniki ... poslednego časa). They may lessen "our last torture" (poslednej našej muki), but ultimately they are powerless. Although powerless they are, however, annoying:

O, kak pronzitel'ny i diki, Kak nenavistny dlja menja Sej šum, dvižen'e, govor, kriki Mladogo, plamennogo dnja!.. O, kak luči ego bagrovy, Kak žgut oni moi glaza!.. (141) th Ti co th th

C

C

t

i

tl

tl

h

a

is re is an an

il

in Ch ov ing ch

a pim

do

The noises and intrusions prevent the meditative and contemplative activity which should take place in the day-time (in the day, you can see). There is no silence even in the daytime. But at night when the superficial noises of the day are removed, man penetrates into the mysteries of the deep abyss and discovers there most terrifying sounds. Night is an irrational abyss filled with the voices of the howling winds which are hymns to the chaos which underlies all:

O, strašnyx pesen six ne poj Pro drevnyj xaos, pro rodimyj! ...

O, bur' zasnuvšix ne budi — Pod nimi xaos ševelitsja! .. (144)

This chaos which the night winds reveal is the foundation of the universe. Only at night do we approach reality. For this reason the day is perceived as a cover over the night. 8 The night, the sea, the heat, the madness, death - all come from this chaos. The day, the boat, the coolness, the Lord, life - all are an ordered, measured cover thrown over the existential reality. They are not necessarily an illusion, but they are not the basic stuff of reality. Ultimately, therefore, Tjutčev's metaphysics is not dualistic. Irrationality, madness, chaos are the ontological reality. This reality is eternal. The duality of existence is in the realm of the finite only. Here exist rationality and irrationality, life and death, good and evil, cosmos and chaos. The things of the temporal world appear to be in a dialectic, but as Tjutčev sees them, underneath all is Chaos. The temporal world itself, however, is a cover over reality, for time is but a superficial form, an ordering of existence. What really is, is the eternal. There chaos dwells. There all the dichotomies of existence fade away; they are lost in the very chaos itself.

III

Tjutčev's philosophy is presented in his poetry through a particular set of images used in a particular way. These images and their pattern we call his "mythology." This mythology is dualistic: the images fall into two diametrically opposed groups. But the images are taken from the temporal world; we must remember that a dualistic mythology does not automatically imply a dualistic philosophy or

metaphysics. It is essential to Tjutčev's verse that underneath the dialectics of the temporal world, chaos moves.

From the many images in Tjutčev's mythology, I draw the following chart. I do not want to suggest allegory; there is no set meaning fixed to any one image. As a matter of fact, Tjutčev is a master of the slight change of meaning or tone, the subtle nuance. The pattern, however, remains:

> boat calm starlight man rain, rivers, lakes blue sky sunlight, bright day water (snow), damp coolness, cool breeze up, high, top mountain awake light spring silence, sight day sanity life cosmos, the Lord good

storm moonlight poet stormy sea dark sky at night sunheat, hazy day dust, dry heat, warm breeze down, low, bottom valley drowsy, asleep darkness summer, autumn, winter sound (night wind) night madness death chaos evil

Tjutčev's verses are made of these images interwoven and united in different patterns. They are all variations on the theme of a world in dialectic. And in each poem there is a vision of this dualistic world somehow — to use Coleridge's terms — recreated, idealized, and unified. Each of his great lyrics presents a moment in nature when the two opposing forces of the dualistic world are in conflict. The result of this drama is always the same: evil triumphs over good. For ultimately, when all else is dead, Miserable Madness lives on.

Notes

l. There are no studies of Tjutčev's imagery except the present one. There are, however, several rather helpful general investigations of his poetry. In particular see D. Strémooukhoff, <u>La Poésie et l'idéologie de Tiouttchev</u> (Paris,

the me

pea

bra

800

gra

pub

Stu

C

1

F 3'

TD

ec

P

TI

m

at in t

des wou Her cles 168 oppe

Nev com

ima

nebo which back 165these end. oppo cupo

1937), passim; L. V. Pumpjanskij, "Poézija F. I. Tjutčeva," Uranija, ed. E. P. Kazanovič (Leningrad, 1928), pp. 9-57; V. Brjusov, introductory essay to Polnoe sobranie sočinenij F. I. Tjutčeva, ed. P. V. Bykov (S. Peterburg, 1913), pp. 24-37; A. Z. Ležnov, introductory essay to Stixotvorenija F. I. Tjutčeva, ed. by G. Čulkov (Moscow, 1935), pp. 5-40; and D. Blagoj, introductory essay to Polnoe sobranie stixotvorenij, ed. by G. Culkov (Moscow, 1933-34). Ralph E. Matlaw's "The Polyphony of Tyutchev's Son na more," Slavonic and East European Review, XXXVI (1957-58), 198-204, is a most provocative literary analysis with pertinent comments on imagery. The most thorough treatment of Tjutčev's relation to German Romanticism is D. Čiževškij's "Tjutčev und die deutsche Romantik," Zeitschrift für slavische Philologie, IV (1927), 299-323. A typical Symbolist reading of Tjutčev can be found in the essays of Vjačeslav Ivanov; for example, see Borozdy i meži (Moscow, 1916), esp. pp. 121 ff. S. Frank's "Kosmičeskoe čuvstvo v poežii Tjutčeva," <u>Russkaja mysl', II (Moskva-</u> Peterburg, Nov. 1913), pp. 1-31, gives a view of Tjutčev's treatment of religion which differs from the one presented in this essay.

- 2. All numbers refer to the page on which the poem appears in the complete works of Tjutčev published in the "Library of a Poet" series (F. I. Tjutčev, Polnoe sobranie sočinenij [Biblioteka poeta, Bol'šaja serija, 2nd. ed., Leningrad, 1957]). This essay draws extensively on my own unpublished study of Tjutčev ("Fedor Ivanovich Tjutchev, A Study") which was written while I was a Scholar of the House at Yale University in 1956. A copy of this study is available in the Yale University Library.
- 3. See "Ty zrel ego v krugu bol'šogo sveta" (109) where the poet is compared to the moon.
- 4. See Tjutčev's famous lyric "Silentium" (126). Man's desire for the rational is expressed in the lyric "The soul would like to be a star" ("Duša xotela b byt' zvezdoj," 144). Here it is a star which shines like a divinity at daytime in a clear sky. In another poem ("Po ravnine vod lazurnoj," 167-168) stars are connected with dampness (vlažnoj pyli) and opposed to the moon, which is connected with dreams.
- 5. The sea is conceived of as a formed object only rarely as in "Pevučest' est' v morskix volnax" (224). The river Neva is once treated as a formless object (174); it is actually compared to a sea (razlitaja kak more).
- 6. The one moment of rebirth is expressed in different images. For example "The night sky is so gloomy" ("Nočnoe nebo tak ugrjumo," 227) depicts the darkness of the night which for one moment lights up (lightning) and then settles back into darkness. Another poem ("Neoxotno i nesmelo," 165-166) opposes the hot sun to the life-giving rain. As in all these poems, the evil force, here the hot sun, returns in the end. Still another variation ("Osennej pozdneju poroju," 210) opposes dark shadows, haze, and drowsiness to a shining cupola (religion!) lit up by stars. The predominance of the

u

n

C

a

it

fa

te

el

in in

of

de sil Svi the sul lon rep we or,

is ;

irrational darkness is suggested by the reference to the cupola as a remnant of the past (slavnogo bylogo).

- 7. The shadows of the valley appear also in "Evening" ("Večer." 82-83): the unattainable mountain tops in "A morning in the mountains" ("Utro v gorax," 111). The opposition of high and low appears in various poems. For example, in "The coffin was already lowered into the grave" ("I grob opuščen už v mogilu," 140) death is opposed to the life of nature up in the sky. There is here, however, a double irony, for the people who crowd about the grave are a type of death when compared with the birds singing above them. One of Tjutčev's most subtle lyrics "Calm" ("Uspokoenie," 119) opposes the height of the living tree to its low position when struck down by lightning. Interwoven with this is an opposition of the lifegiving rain and the death-dealing lightning (which causes smoke and fire - heat). The interweaving of these images creates a most complex picture of nature. The very title of this poem is ironic.
- 8. For the opposition of day and night, see "Den' i noči" (157-158) and "Den' večereet, noč' blizka" (186). In one poem ("Kak sladko dremlet sad temno-zelenyj," 137) night is presented as a cover over the day. Despite this apparent contradiction in the image, this poem fits into the general pattern. For, at night sounds are heard, but they are incomprehensible (gul nepostižimyj). At night we come upon a "world, incorporeal, heard but not seen" which "swarms in the night chaos" (Mir bestelesnyj, slyšnyj, no nezrimyj/Teper' roitsja v xaose nočnom).

THANATOS AND EROS: APPROACHES TO DOSTOEVSKY'S UNIVERSE

By Ralph E. Matlaw

Princeton University

The topic, Dostoevskij and death, immediately conjures up in the reader's mind a succession of suicides, lurid murders, fatal accidents, racking diseases, heartless executions, and the like.1 Even if one allows for the sensational modes of Dostoevskij's fiction, death occurs with alarming frequency yet is not the less significant because it is so commonplace. But while the wholly understandable human reluctance to die is vividly described in two famous passages in Crime and Punishment and The Idiot, as well as in the possessed Kirillov's meditations on deterrants to suicide, this reluctance is stated primarily as a psychological fact without being utilized for further novelistic investigation. Dostoevskij's method of depicting death itself serves as a starting point for the much more controversial problem of its meaning in his work. The imposing number of cadavers he provides can be ranged in three tiers - the suicides, the victims of violent death, and a small minority that dies naturally, usually in a state of grace. Even these, no doubt, should be subdivided; for example, there are children who commit suicide out of despair, those like Kirillov and Kraft who do so for ostensibly "rational" purposes, and adults like Stavrogin and Svidrigailov who eradicate themselves when they recognize their spiritual bankruptcy. Whatever the categories and subdivisions, whether the process of dying is brief or long, the account of death is invariably a succinct, factual report, not unlike replies to a coroner's inquiry. Thus we are informed tersely "Svidrigailov pulled the trigger" or, with a touch of irony, "The citizen of the Canton Uri was hanging there behind the door," or, more frequently, simply the laconic statement "so-and-so was dead." There is an occasional interest in motivation and sanity, or in

ti

tl

a

te

th

li

Ip

la

he

re

T

b€

di

tie

na

Ho

m

Th

ar

flo

Fi

toe

physical detail, as in the hushed amazement that so little blood flowed after the stabbing of Nastasja Filippovna in the Idiot. But even these details are not immediately stressed or elaborated.

In The Possessed, Satov's murder provides a more extensive treatment: "At that moment Tolkačenko came out from behind a tree and sprang at him from the back, and Erkel' also grabbed him from behind by his elbows. Liputin threw himself at him from the front. All three immediately knocked him down and pressed him to the ground. At this point Petr Stepanocič darted up to them with his revolver. It is said that Satov managed to turn his head toward him and could see and recognize him. Three lanterns lighted the scene. Satov suddenly uttered a short and desperate scream; but he was not allowed to go on: Petr Stepanovič methodically and firmly placed the revolver directly to his forehead, pressed it in and pulled the trigger. It seems the shot was not very loud, at any rate nothing was heard in Skyorešniki."

We note a series of short, relatively simple, declarative sentences that presents the incident with precision and scrupulous detachment, though it conveys it solely by temporal succession. The syntactically more complex matter surrounding this section re-establishes causality, relation, and subordination: "Erkel' handed [his stone] first, and while Petr Stepanovič, grumbling and swearing, tied the corpse's feet together with a rope and attached that first stone to them, Tolkačenko throughout that rather long period held his stone straight out, deeply and as though respectfully bending forward with his whole body, in order to hand his stone without delay at the first demand, and he never once thought of putting his burden on the ground in the meantime."

The scene is no doubt more powerful since the staccato sentences accentuate the unnatural, abnormal part of the deed, and because Dostoevskij has carefully detached the mechanical fact of death from its meaning and its issue.

The characters who participate in the murder betray little concern or involvement until Virginskij's sudden shouted protest "It's not right, not right, not at all right" unleashes a general fury and hysteria worse than the murder itself, since it so strikingly pictures the ineffable horror the wanton, deliberate extinction of human life entails. But for the

-

d

28

1-

he

reader, Šatov's death is even more poignant and in at least one sense unlike many other deaths in Dostoevskij, because it immediately follows the resolution of Šatov's metaphysical and religious doubts. His epiphany at the birth of his wife's child at last makes life significant and thereby also changes the significance of death. The new born's weak first cry (the miracle of birth) reverberates in Šatov's final shout, and is heard as well in Virginskij's and Ljamšin's refusal to ignore the murder.

The meaningful apprehension of life is mandatory if any death is to be significant. For in Dostoevskij, despite the cruelty with which death strikes, it terminates rather than extends the struggles and deprivations of life. The emphasis on loathesome, purposefully repellent physical detail, the contortions of the moribund, affect us not so much because they necessarily signal physical suffering, but because this suffering is less painful than the mental and spiritual agony characters undergo. Satov's death dramatically portrays these different agonies; the description of Holbein's "Pietà" in The Idiot specifically states them. This canvas tests or destroys the faith of all in the novel who contemplate it, because it so meticulously and incontrovertibly depicts the physical agony and suffering of Christ that the possibility of physical resurrection can no longer be entertained. Ippolit formulates the question "if death is so awful and the laws of nature so mighty, how can they be overcome?" and he goes on to suggest that nature is "a dark, insolent, unreasoning and eternal power to which everything is subjected." The excruciating doubts induced by physical distortion cannot be resolved in temporal, physical terms. Nor can they be dismissed, for man cannot indifferently accept the destruction of another without admitting his own impotence against nature. He can only seek a solution in the supernatural. However, in so doing the importance of physical death is minimized. To emphasize this point, there is at the end of The Idiot another remarkable deathwatch, in a sense an inversion of Holbein's Pietà as its purpose is to prevent by artificial means - by concealment, by disinfectants, by flowers - the deterioration and decomposition of Nastasja Filippovna's body. A futile attempt: the single uncovered toe described as "horribly still, as though carved of marble" and the buzz of a housefly that settles upon her pillow

1

ŀ

f

I

7

e

b

W

it

P

C

th

a

P

ne

w

80

ur

CC

in

wl

sp

gr

sk

pla

an

te

me

CO

of

of

tot

fin

no

wh

rec

(re

destroy the illusion that nature's law of inexorable corruption had been suspended. The effect of the scene is again predicated upon the gradual change of its participants from comparative indifference to physical death to the terrified total acceptance of the fact of death and a glimmer of its meaning for themselves.

We may, then, generalize. In Dostoevskij physical death merely marks a stage in the dramatic conflict between two systems. It is a meaningless termination for the unregenerated and an unavoidable step in the overcoming of death, that is, in resurrection, for the regenerated. And because death is not particularly important in either case, it facilitates a dispassionate recital which in turn supports and strengthens the significance a particular death will have for others. The drama is not of life and death, where the meaning of death can be questioned — as in Tolstoj's treatment of Prince Andrej or Ivan Il'ich but rather Dostoevskij's recurrent drama of rebirth, of spiritual regeneration.

If death is treated specifically as destruction and almost that willful urge to destruction that has come to be called thanatos, it might be expected to serve as a counterpart to the recreative and self-perpetuating — to the positive urge of eros. If however, death does not figure in this sense at all in Dostoevskij, then eros too must be excluded. And in fact while in Dostoevskij there is the erotic, there is no eros; while there are metaphysical babes, there are no babies; eros leads not to self-propagation but to protest. Even Satov's child is, so to speak, the by-product of a joke perpetrated by Stavrogin. Kirillov tells Satov that when man has attained his fullest potential, childbearing is senseless and should stop; the ridiculous man also dreams of something comparable, but characteristically for Dostoevskij proceeds to undermine harmonious existence.

There are nevertheless those who use eros to test life. They do so either by the deliberate, in part cerebrally motivated, corrupting of children, or by orgiastic excesses. Some of those fictional beings who refuse to recognize a non-material, moral realm are driven to eroticism as a temporary escape by the desperate effort to find in physical existence a proof of the non-destructible, of the eternal. Since this escape is illusory, it can only serve to emphasize temporality, to compel the admission of death in life, and

kij

al

ze

hence to redouble the importance and need for erotic gratification. It may thus lead to the inverted apocalypsism of Fëdor Karamazov, who finds some lustful attraction in every woman, but more usually results in violence, in the destructive whirlwind that unleashed sensuality produces. This sensuality, Dmitrij Karamazov reminds us, exists in everyone and will not be denied. When it is not overcome it becomes another injurious expression of overweening self-will, a distortion of life, a destructive passion that exacts retribution. Quite clearly the means to control it and place it in equilibrium depend upon a complete transformation of personality.

At the other end of the scale is a spiritual love sometimes concomitant with physical infirmity, but always grounded in the dualistic concept of mind and body. One result is a character like Sonja Marmeladov, whose commercial favors appear almost chaste and worthy, but whose self-sacrifice is not condoned by Dostoevskij. Or that scene where Grušen'ka, who has used all her considerable charms to seduce Alëša Karamazov, hastily leaves his lap when she discovers his sorrow at the recent death of the Elder Zosima. The disunion of mind and body, of sensuality and spirituality, the confrontation of eros and death is nowhere more tersely indicated than in the deathwatch over Nastasja Filippovna, when it becomes clear that Rogožin's Eros and Myškin's spiritual love are equally responsible for her death.

It may be objected, and with cause, that there is a middle ground between rape and chastity, that, after all, Dostoevskij's world is also populated by people for whom that eros plays no role, who are content to marry, raise families, and provide at least the background for Dostoevskij's interests. Yet the so-called healthy, normal, human sentiments and functions exist primarily as foundations for the commonplace and to remind the characters who question it of the distance between themselves and the multitude. None of Dostoevskij's seekers will accept anything less than a total explanation of the universe and none can satisfactorily find a release in the common pleasures of life. Of course no character has the power to resist the onslaught of love, which is rapid, turnultuous, and apparently sparked by a recognition of mutual and complementary metaphysical need (reminiscent of Aristophanes' androgynous creature in The

Symposium). In place of blossoming or developing love, there are feverish discussions, mental or physical preoccupation with sensuality, or ecstatic communication on an ethereal level. When and if these lead to the establishment of a permanent union, Dostoevskij is not interested in exploring the result. Satov, after the birth of his wife's child, could well have been the subject for another novel — but a novel strikingly alien to the rest of Dostoevskij's fiction. Nothing could be more incongruous in this scheme than the prospect of Rodion and Sonja tending a young Raskol'nikov.

At the center of love, then, there is something else. Dmitrij Karamazov identifies a large part of it as hate, notes that both components must coexist, and that one easily turns into the other. And while love can lead to propagation, hate may well culminate in death. It follows that love in Dostoevskij frequently has an ulterior purpose, either in striving to reconstitute man or in destroying him completely. The love-hate alternation may eventually be overcome, but the essential unity of the multilevelled meanings of love is forever demolished. Prince Myškin serves to illustrate that the radiant force of love yields to the darker element of eros, that in this world love is tragically divided and corrupted, and that to act as though it were not invites utter ruin.

Not unlike the powerful Platonic daimon, Dostoevskij's eros can be considered in a gradation from the grossly physical to the abstract and aesthetic. So long as it reflects a higher realm, its physical manifestations and aberrations will not seem so repellant as they might have in another context. Dostoevskij's depictions of eros, like those of death, paradoxically offer the most outrageous detail with remarkable chastity. The apparently monstrous is attenuated by the circumstances that produce it. Moreover, our memory again plays us false. There are scenes of gleeful anticipation, usually frustrated, or of disappointed expectations, but not a single scene in Dostoevskij dealing with the physical relationship between two people in anything but the most asensual manner. The truly erotic is almost always given as an abstract recapitulation, usually by a narrator or another secondary source, while the merely sexual is so neutral that it seems appropriate as setting and background for such profound philosophical discussions as, for example, those indulged in by Liza and the narrator in Notes from the Underground.

ì,

es

S

e

V-

os,

S

r

r

Thus the forces of eros and thanatos in Dostoevskij are ultimately not contradictory but are rather two versions of a single impulse, and one may be taken as the analogue of the other. They are extensions of Dostoevskij's philosophical dualism, expressed in the opposition of good to evil and of spirit to matter. Dostoevskij tries to bridge this duality by a species of aesthetic utopianism — the hope that beauty itself will induce a love that can become redemptive, that through the beautiful the supra-beautiful, that is, the religious, will triumph in the world. The aesthetic view that underlies Dostoevskij's outlook belongs to the religious cult of eros, not to agapé, where beauty is derived from fellowship with God, but it permits Dostoevskij to fashion an aesthetic unity so convincing that it imposes an apparent unity on the otherwise disparate solutions he provides.

This is not, however, merely to arrive at the obvious generalization that Dostoevskij deals with life in terms of a single, overall, essentially religious vision, nor even to question the nature of that vision, but rather to note again that the "philosophical" and religious background of his work creates a systematic, paradoxical condition wherein the permanent, the eternal, is not acceptable, while the present cannot be countenanced without it. The tension between these permeates his novels: doubts are states and clarified, but not irrevocably resolved, except perhaps in terms of the total novel, because each character must in addition undergo an emotional conversion to make the solution valid and durable. But while there is a total commitment to both propositions - to both aspects of dualism, life is in limbo. By his outright acceptance of death, by writing about what is essentially the effort and necessity to overcome death, to overcome a limited love, Dostoevskij was able to explore many levels of what may be called the resistance, refusal, or incapacity to accept a total scheme of life. His very conception of the problem, the incarnation in the mundane and commonplace of an all-consuming search for the meaning of life is a strikingly new departure. The infinite richness and complexity of his views, the skill that has stamped his creations so indelibly on our imaginations and thoughts, thus inaugurates a revaluation of modern man and appropriately serves as introduction to our own discussion today of death in modern literature.

Note

1. This paper was read at the Modern Language Association Meeting, December 1958.

A ČEXOV ANNIVERSARY

By Robert Tracy Carleton College

Fifty years ago, on November 2, 1909, Čexov's The Seagull appeared in Glasgow's Royalty Theatre, in George Calderon's translation, the first of Čexov's plays to be produced in English. The history of that performance is significant as a record of this playwright's first impact on the English-speaking world.

In 1898 The Seagull had been brought to the stage of the Moscow Art Theater at the persistant urging of Nemirovič-Dančenko, the man of letters, who convinced Stanislavskij, already a pioneer in the new techniques of ensemble acting, that Čexov's rejected comedy deserved a second chance.¹ Eleven years later in Glasgow the same pattern repeated itself. This time the man of the theater—much less reluctant than Stanislavskij, it must be confessed—was Alfred Wareing, manager of the Glasgow Repertory Theatre, and the importunate man of letters was George Calderon, known in London as an interesting avante-garde playwright. The play opened on November 2, 1909, with the following cast:

Produced by Alfred Wareing and H. Ralph Kimpton with the Glasgow Repertory Theatre, at the Royalty Theatre, Glasgow. Directed by George Calderon. Sets by T. F. Dunn. Translation by George Calderon.

Mme. Arkadina ... Mary Jerrold
Konstantine ... Milton Rosmer
Sorin ... Laurence Hanray
Nina ... Irene Clark
Shamreyev ... Hubert Harben
Polina ... Marie Hudspeth
Masha ... Lola Duncan
Trigorin ... Campbell Gullan

Dr. Dorn M. R. Morand

Medvedenko Perceval Perceval-Clark

Yakov Cyril Griffiths

Cook George Wyley

Housemaid Eva Chaplin²

Alfred Wareing, like so many thinking men of the theater in the first decade or so of this century, was a firm believer in the Repertory Theater movement. Himself a product of the commercial theater of London, his latent interest in repertory was converted into action by the happy accident of a visit to Dublin in 1906 as business manager for Sir Herbert Beerbohm Tree, where he had a chance to see the newly-born Abbey Theatre in operation. A second happy coincidence found him, a week or two later, crossing the Irish Sea in the same ship with the Abbey Players, then about to try their luck at their first English tour. Wareing was more interested in the organization of the Abbey group than in their plays - for him they proved that a successful national theater could operate on the repertory principle - and offered to take on the job of managing their tour. 3 His offer was accepted, and the Players toured England and Scotland in the Spring of 1906 with great success, although their audiences, like Wareing, often seemed far more interested in the national theater movement that in the plays of Yeats and Synge (especially in Scotland). 4 A few years later Wareing was able to persuade a group of Glasgow businessmen to lease the Royalty Theater and found the Glasgow Repertory Theatre to produce "plays aimed at a higher level of intelligence" 5 than was attracted by the dramatic fare usually offered Glaswegians by road companies from London. Hopes were high for a civic theater to rival those of the ancient Greek and Italian city-states 6 although there was a hint of chauvinism (one recalls that sturdy citizen of Edinburgh, whose voice was heard as the curtain descended on the premier of Home's Douglas in 1756 crying, "Where's yere Wully Shakespeare noo?") in the avowed purpose of encouraging "the initiation and development of a purely Scottish drama by providing a stage and an acting company which will be peculiarly adapted for the production of plays, national in character, written by Scottish men and women of letters." 7 The first "purely Scottish drama"

to be acted by the group was Shaw's You Never Can Tell (5 April 1909), the second An Enemy of the People, and throughout the existence of the enterprise most of the plays came from everywhere save north of the Tyne. 8 Many successes of Harley Granville-Barker's Court Theatre in London were produced at Glasgow: Shaw, Granville-Barker's own "delightful but difficult" Voysey Inheritance, Galsworthy and Hankin, though the Scottish burghers detested Ibsen. 9 The theater, in fact, became almost a northern colony of the Court, for Granville-Barker's disciple Norman Page acted as producer during part of the autumn of 1909, and the great man himself journeyed up from London in September 1910 to play John Tanner in Man and Superman. 10

Like the Moscow Art Theatre, which had already begun to influence Granville-Barker, 11 the Glasgow Repertory did not follow the star-system, but insisted on a turn-and-turn-about method of casting. Unlike Stanislavskij's original group, however, the company which Wareing gathered about him in 1909 was far from an amateur organization, for, of the Seagull cast, all the more important roles were played by experienced actors. Wareing and his players, used to the most advanced acting techniques of the day and sympathetic to the "new" drama, constituted a group unusually well trained for the task of launching Čexov on his English career. Thanks to them the debacle that attended the 1896 production of The Seagull was not repeated.

The most important element in this production, however, was the director, George Calderon, the first man to translate one of Čexov's plays into English. A playwright himself, and an accomplished Slavic scholar as well, he had lived for three years (1895-97) in the Russian capital. Perhaps no man in England, with the possible exception of Maurice Baring, was better prepared to introduce Čexov to the English-speaking public. He had translated The Seagull, and probably The Cherry Orchard as well, as early as 1907, and had made several attempts to get them produced. The Stage Society, which might have helped him, was more interested in his own more conventional work, and presented The Fountain early in 1909 and several other plays thereafter. While these plays

did not make use of Chekhovian techniques, Calderon was nonetheless a skilled and sympathetic interpreter of the new Russian drama.

His interest in Russian seems to have begun very abruptly. At Oxford "he had suddenly announced one day that he meant to take up Russia; it was a neglected country, he would make it his province," 15 and his first trip there was undertaken "with the thought of gaining a useful kind of special knowledge, not for any predilection for the country." 16 His real interest lay in comparative religion, and he hoped to gain some insight into the nature of all myth and religion through the study of Slavic folklore. 17

Calderon was apparently in contact with Wareing soon after the establishment of the Glasgow Repertory, urging upon him a production of The Seagull. Wareing agreed, and even "bravely allowed" 18 Calderon to direct the play; in late October he came north to do so.

Realizing the unfamiliarity of this kind of drama and the probable unsophistication of his largely provincial audience, Calderon wisely decided to give a lecture on Čexov's techniques before the play itself opened. The wisdom of this procedure became clear a few days later; The Seagull audiences were sympathetic, and most of the newspaper reviewers saw the play in Calderon's terms. As a result their reviews are not only kind but unusually perceptive, much more so than many appearing in the London press after subsequent Čexov productions in the metropolis. A good deal of the kindness is perhaps due to local patriotism - the Glasgow papers felt that the Rep was their theater and should be encouraged and upheld - but the perception seems to be largely due to Calderon's intelligent preparation of the ground for an understanding of Čexov's innovations.

This lecture of Calderon's, reprinted with some alterations as the preface to his Two Plays by Tchekhof (1912), is important not only as a charge to the playgoers of Glasgow, a set of directions for the taking of Čexov, but as a piece of dramatic criticism which was to influence several of the productions of Čexov in London before World War I. He began by citing the British dramatist's need to take instruction from the dramatic innovations of foreign playwrights, and then went on to excuse his speech on the grounds that the perfect work of art needs a perfect

spectator; his desire was to help each of his hearers become that spectator. His chief points were three: that Čexov had developed something new in dramaturgy, which Calderon christened the "centrifugal method"; that to produce the plays properly a new, non-British style of ensemble or "centripetal" acting, founded on group emotion, was essential; and finally, that all Čexov's dramatic techniques were related to a philosophic notion about the nature of evil.

The first two points, although rather curiously stated, are related to ideas then current among critics of the old-fashioned drama. Thus Calderon defines "centrifugal" as the opposite of self-centered, and Čexov's plays

seek, not so much to draw our minds inwards to the consideration of the events they represent, as to cast them outwards to the larger process of the world which those events illuminate; that the sentiments to be aroused by the doings and sufferings of the personages on his stage are not so much hope and fear for their individual fortunes as pity and amusement at the importance which they set on them, and consolation for their particular tragedies in the spectacle of the general comedy of Life in which they are all merged. 19

This theory is closely related to some of the anti-Aristotelian doctrines about the nature and function of the dramatic experience held by exponents of the problem play. As for "centripetal" acting, this is desirable because "the chief springs of human conduct are group emotions" and the ensemble is "acting designed to restore the unity of impression." ²⁰ Furthermore, the divisions of tragedy or comedy are false in the realistic drama, since "Life is never pure comedy or pure tragedy.... The Universe does not stand still in awe of our private success or misfortunes." Čexov realized this, for he

had that fine comedic spirit which relishes the incongruity between the actual disorder of the world and the underlying order. Seeking as he did to throw our eyes outwards from the individual destiny, to discover its relation to surrounding Life, he habitually mingled tragedy (which is Life seen close at hand) with comedy (which is Life seen from a distance). His plays are tragedies with the texture of comedy. 21

The most curious element in this speech, and the one that seems to have impressed his auditors most, is a peculiar theory fathered on Čexov which reminds us that Calderon had been engaged in a Casaubon-like search for a "Key to all Mythologies," and suggests that his perceptive treatment of Čexov was based in part on some vague doctrine of the Oversoul. "We have been wrong, most irreligiously wrong, about Good and Evil," he told his listeners. To attribute evil to human malevolence is to fail to understand "that Evil in the world does not arise from Evil in men, but is a constant element in life, flowing not out of men's souls, but through them ... that there are in fact no villains." 22 Applying this doctrine to drama (whence it had apparently come), he proclaimed the disappearance of the stage villain and, as the inevitable corollary, the disappearance of the hero as well, for Čexov's drama "is not a drama of conflicting wills. He does not invite you to stake your sympathies on this side or on that. All his characters are ranged together against the common enemy, Life." 23 Good and bad traits are fairly shared out among all the characters, and the audience should not "take sides." If they do, the play is a failure.

Thus Calderon (and his Glasgow listeners, if they had paid attention) emerged with a real understanding of how to view a Čexov play, however tortuously achieved. Like so many English and Russian critics of the day, Calderon had searched for a "philosophy" in Čexov, and thought he had found it. But however erratic his philosophic intuition, his dramatic intuition did not fail, and the practical hints and suggestions he gives for the staging of The Seagull and The Cherry Orchard can still be read with profit by the would-be producer of these plays.

The success of Calderon's speech is evident from the newspaper reviews of <u>The Seagull</u>. Most of the Glasgow papers, and several of the professional stage papers as well, praised the performance, and many of the reviews show traces of Calderon's ideas. The <u>Evening Times</u>, for example, was unable to find the comedy in the play, and admitted that: "The large audience found themselves puzzled at times by the piece, and occasionally tittered at wrong moments. As a matter of fact the play must ever be puzzling to a British playgoer, accustomed to his or her comedy, somewhat obvious, it is true, but pleasant

and palatable." But the reviewer then pointed out that Čexov's comedy "is not far removed from tragedy. One smiles with a wry face at the sombre impressions of the futility of life as the characters move gropingly and despairingly through their narrow lives towards a gloomy and hopeless end. The play is a play of types, of the contradictions running throughout life." After an accurate summing-up of the plot, he concluded that The Seagull was "a drama of realism which ought to be seen by everyone who is a serious student of the stage." 24

The Glasgow Herald's reviewer was a little better able to appreciate the comedy: "The futility of life and effort is strongly borne in on one, but the whole is illumined by comedy, and the humanity of the play is so warm and appealing that it somehow touches and interests more than it depresses, a rare virtue in Russian fiction." ²⁵

As for the Glasgow News, the reviewer thought the play was strange but interesting, and provides a rather Marxist re-working of Calderon on Čexov's theory of evil: "The author has his own ideas of morality, which seem to lie in the direction of excusing individuals for the evil they do, charging it to the account of their circumstances and environment. There are artistic blemishes in the construction of the play, and it is concerned with literature rather than with life. Its sincerity of purpose, however, excuses many faults, and it has the priceless quality of stimulating reflection. ²⁶

Among theatrical papers printed in London, The Era praised the Glasgow Repertory for its enterprise in presenting a play unlikely to become popular, while The Stage repeated Calderon's statement of Čexov's belief, that "evil in the world arose not from evil in men, but as a constant element in life, which flowed not so much out of men's souls as through men's souls, and that the channels of it were rather to be pitied than blamed." This last reviewer seems to have misunderstood portions of the play, for he told his readers that Mme. Arkadina is retired from the stage and that at the end Nina "loses her reason."

All the papers united in praise of The Seagull cast. Gullan, as Trigorin, was especially applauded for his sensitive handling of a difficult part, neither black nor white, but managing to make his audience feel some sympathy for the spineless novelist, a task that has defeated

many later Trigorins. The sole failure seems to have been Irene Clarke's Nina, perhaps the most difficult role to do well. Like so many Ninas, she excelled as the artless country girl of the first acts, but was inadequate and unconvincing in her Act IV appearance as the battered seagull. T. F. Dunn's two sets were considered excellent. Perhaps the only dissenting voice was that of the Daily Record and Mail, which grumpily declared the play "as ungenial as Ibsen, though much less logical than the great Norwegian," and the company a bit over-strained. 28 Otherwise the critics agreed that the audience was large and appreciative, and continued so throughout the six performances that were given. 29 Čexov's first appearance in English in the grimy and unartistic Scottish city seems to have been a dramatic, a literary, and indeed even a financial success.

The success of this Glasgow production was, of course, an isolated thing. It was a provincial triumph before tolerant but unsophisticated audiences, and the impact of the performance on that thick-skinned creature, the British theater, was negligible. Like the prologue to a Restoration comedy, it is of interest chiefly because it is a beginning, however unconnected with subsequent events. None of the influential critics of the day saw the production, nor any of the practicing playwrights. 30 Glasgow gave the Russian dramatist a hearing, but a provincial city could not give him anything more. Only in London could a dramatic career be made, and Čexov's British reputation as an important new force in the drama really dates from the three productions that took place there in the years just before World War I - The Cherry Orchard in 1911, The Seagull in 1912, and Uncle Vanya in 1914.

Notes

- 1. Konstantine Stanislavsky, My Life in Art (New York: Meridian Books, 1956), p. 321.
- 2. The Era Annual (London, 1910), p. 176. See also George Calderon, Two Plays by Tchekhof (London, 1912), p. 24. For some obscure reason Samreev was called "Petroff" in Glasgow, and Medvedenko was called "Stolf."
- 3. W. G. Fay and Catherine Carswell, $\underline{\text{The}}$ $\underline{\text{Fays}}$ $\underline{\text{of}}$ $\underline{\text{the}}$ $\underline{\text{Abbey Theatre}}$ (New York, 1935), p. 197.

- 4. Ibid., p. 202. Curiously enough, business was bad in Glasgow. See Lennox Robinson, <u>Ireland's Abbey Theatre</u> (London, 1951), p. 73.
 - 5. Times, 19 October 1909.
 - 6. Ibid.
 - 7. Ibid.
- 8. See the production mentioned in Winifred F. E. C. Isaac's Alfred Wareing (London, 1951).
 - 9. Times, loc. cit.
 - 10. Isaacs, p. 40.
- 11. He had visited Russia and seen the Moscow Art Theater in action in 1907.
- 12. Who's Who in the Theatre, Eighth edition (London, 1936), pp. 737, 855.
 - 13. Ibid., p. 735.
- Arnold Bennett, <u>Books and Persons</u> (New York, 1917),
 Bennett is quoting from a conversation with St. John Hankin.
- 15. Percy Lubbock, George Calderon, A Sketch from Memory (London, 1921), p. 40.
 - 16. Ibid., p. 39.
 - 17. Ibid., p. 40.
 - 18. Calderon, p. 9.
 - 19. Ibid., p. 8.
 - 20. Ibid., p. 10.
 - 21. Ibid., p. 13.
 - 22. Ibid., p. 15.
 - 23. Ibid., p. 16.
 - 24. Evening Times (Glasgow), 3 November 1909.
 - 25. Glasgow Herald, 3 November 1909.
 - 26. Glasgow News, 3 November 1909.
- 27. The Stage, 4 November 1909. See also The Era, 6 November 1909.
 - 28. Record and Mail (Glasgow), 3 November 1909.
- 29. On Tuesday, 2 November, The Seagull grossed £ 38 14s 11d; Wed. matinee, £ 16; Wed. night, £ 33 15s 9d; Saturday, 6 November, £ 51 19s 6d; Monday, 8 November, £ 2418s 4d; and Tuesday, 9 November, £ 30 17s 11d. Cf. a letter from Alfred Wareing in The Stage, 5 June 1919. The plays on the other nights were Shaw's You Never Can Tell and Lord Howard de Walden's Lanval. This was not bad business in Glasgow, since the Repertory often played to

nearly empty houses, on one occasion to an audience of five (James Bridie in Isaac, p. vi).

30. James Bridie, then a medical student at the University, did see almost all the Repertory productions. Some of his later plays seem influenced by Čexov, but of course he had plenty of later opportunities to see his plays.

CROATIAN ÉMIGRÉ WRITERS

By Ante Kadić

Indiana University

By the waters of Babylon, we sat down and wept ... (Ps. 137.1)

Usually we speak and write only about the literature which has been developing in the Federal Republic of Croatia. Another Croatian literature exists, that of the Croatian émigré writers. Some of these writers were quite productive before and during World War II; certain among them, without any financial support and largely deprived of an audience, continue to publish, albeit with somewhat less zeal and enthusiasm from one year to another.

The best known and most discussed writer among the émigrés is Antun BONIFAČIĆ (born in Punat, on the island of Krk, in 1901). After studying in Zagreb and France, he contributed to various periodicals (Jugoslavenska njiva, Letopis Matice srpske, Savremenik and Hrvatska revija) and taught till 1941, when he became an important government official. After the war, he lived for a time in Brazil, and now has settled in this country. Bonifačić is a poet, novelist, and essayist, but also a very outspoken politician.

Bonifačić is well acquainted with contemporary French experimental literature and he wrote a book of essays about Paul Valéry (1940). In his poetry (Pjesme, 1926, 1932, and 1938) there are obvious traces of Valéry, whose influence is, unfortunately, responsible for the obscurity in many of Bonifačić's verses. Bonifačić is highly intellectual and does not hesitate to display that fact. On the other hand, Bonifačić is more lyrical, more tender, more human although less passionate when he speaks about his native village and his islanders, who desire to sail to other countries without ever losing any of their attachment to their native cliffs. As early as 1938 Branimir Livadić pointed out that Bonifačić is an excellent poet when he sings about the sea and its changing moods. ²

Besides being a "high-brow," Bonifačić is definitely an écrivain engagé. More than in his poetry, this is evident

in his novels (Krv majke zemlje — The Blood of My Native Soil, 1935; Mladice — Scions, 1938) which are often colored with political tendentiousness. His writings are always interesting to read not only because he possesses a very vivid style and a sonorous vocabulary full of biblical comparisons and evocations of the national past, but also because he treats very crucial problems. His books, however, generally are deficient in artistic construction and leave an impression of being clever political diatribes (this is especially true of his latest novel Bit cete kao bogovi — You Shall Be as Gods, published in Buenos Aires in 1950). I disagree with those who consider Bonifacić a better prose writer than poet: 3 while in writing poems he appears to control his feelings, his prose seems to be a spontaneous outburst of his rather passionate nature.

In recent years Bonifačić has been devoting all his energies to the task of keeping alive the faith of the émigrés in the transience of the present regime (see his book of essays Vječna Hrvatska — Eternal Croatia [Chicago, 1953]) or of informing the American public about the Croation national question inside Yugoslavia (he edited a symposium The Croatian Nation [Chicago, 1955]). Bonifačić's recent writings are even more permeated with a vibrant love for his country and marked by bitter criticism of the Western Powers who have not yet grasped who their real allies are.

Vinko NIKOLIĆ (born in Šibenik, 1912) studied and taught in Zagreb; he was known as an excellent teacher. In 1945 he escaped to Italy, and in 1947 he emigrated to Argentina, where the largest concentration of the most active Croatian politicians is to be found. Nikolić is the most enterprising and enduring spiritus movens among these Croatian émigrés. He is to be credited with the editorship of an excellent literary journal, Hrvatska revija (La Revista Croata, since 1951) and of some of the most significant works published outside Yugoslavia.

As soon as he entered the literary arena, Nikolić showed a tremendous productivity (Proljetna svitanja — Dawns of Spring, 1935; Svijetli putovi — Bright Roads, 1938); his books continued to appear, one after the other, not only during the war (Moj grad — My City, 1941; Oslobodjeni žali — The Liberated Littoral, 1944) but also

later in foreign lands (three collections of his poems were published in two years, 1947-49). In recent years his poetic output is scant. As an editor, though to a lesser degree than Bonifačić, Nikolić in his articles and reviews strongly stresses the national aspect.

Nikolić's poetic talent is much greater than his individual collections would lead one to asume: he writes with facility and publishes everything immediately - good, bad, and indifferent verses all together. Though Nikolić's central theme is love, his love is more for his homeland and his gray-haired mother than for his own romantic attachments. Nikolić succeeds, using everyday scenes and very realistic descriptions, in depicting his mother in such a way that she seems to his readers to be an acquaintance of long standing.4 It has long been customary among Croatian poets to write for special occasions; Nikolić continues this tradition (e.g., Oslobodjeni žali alludes to the fact that the Italians were ejected from the Dalmatian shores). Since 1945, many of Nikolić's poems deal with the tragedy of Bleiburg on the Austrian frontier: his sorrow for thousands of his slaughtered brothers is moving and deeply bitter (they were returned by the Western democracies to the Communists), but sometimes the effect is diminished by the declamatory style. How could we understand that he, who is now in the frontline of the nationalist struggle, regrets that he was not killed by the Communists? Those who have remarked that Nikolić's poems in his native ča-dialect are more melodious, more chiseled and more indicative of his true preoccupations 5 are, I think, correct. In spite of the rapid pace of his writing, in spite of his often journalistic approach, Nikolić is nevertheless a true poet and, no matter what his subject, one can find in his pages flashes of his poetic imagination and his tender heart.

Like all the other émigré writers a nationalist, but better known as a Catholic poet, Ivo LENDIĆ (born in Janjina, on Pelješac, 1908) attended a gymnasium in Dubrovnik and studied experimental psychology in Zagreb. While still a student he became an editor of the Catholic newspaper (Hrvatska straža); during the war he was a correspondent from Rome (Hrvatski narod) and in Buenos Aires again the editor of a religious monthly. Lendić,

who suffers from tuberculosis of the bone, has spent many years in different hospitals.

His first collection of poems (Lirika, 1930) - the theme of which was his native village with its chapel, with its olive-trees and vineyards, with its rocky hills and surging sea, with its poverty-stricken but deeply religious peasants and sailors - was still the work of a beginner. With his second collection (Angelusi, 1936) Lendić was almost unanimously welcomed as a gifted and mature poet. 7 It was, until then, customary to look upon Catholic poetry as something appropriate for religious ceremonies but hardly belonging to poetry as such; Lendić forced many critics to revise the commonly held idea that, for example, a poem about the Virgin Mary or confession of sins cannot be as good a poem as any other. Lendić learned through his agonizing sufferings that an ordinary dose of faith is not enough for him; from his poems echo invocations which, though in their sincerity they are similar to those of children's prayers, in their theological elevation approach the meditations of the most renowned mystics. It is a pity that sometimes his ideas or images are offered in fragments. in bits and pieces; it could be that, during his sleepless nights, visions were clearer than his weakened hand could but on paper. Reading Lendić's poems is a double pleasure: They are written by a sensitive poet, but even more by a croyant whose faith sounds so natural and full of encouragement that one longs for the same "refuge." The same characteristics permeate his post-war poetry, which is unfortunately scattered in various periodicals or newspapers; it is to be hoped that, at least, his selected poems will appear and exercise an encouraging influence upon those whose vision is darkened.

It seems as if the above-mentioned writers had already written their best work before the war; if one cannot speak about their decline, it cannot be said that they show any progress on the scale of values. Therefore the surprising ascent of Antun NIZETEO is even more noticeable. Nizeteo (born in Zadar, 1913) spent his youth in Split and studied in Zagreb; he actively participated in literary and political life of Croatia from 1930 to 1945. Now he lives in this country (Ithaca, N. Y.).

His collections of poems (<u>Uspavanka vremenu</u> —

Lullaby to Time, 1938) and of short stories (Nevjesta na otoku — The Bride on the Island, 1939) have been published by Matica Hrvatska. While some critics have stressed his lyric sensitivity and a distinctive personality, sothers have pointed out the absence of any philosophy or dogmatism because Nizeteo lives in constantly changing moods, always a few feet above the ground. In his early prose Nizeteo was a regionalist, though his work included many interesting details. On the whole, however, he became bogged down in these details and often failed to achieve literary unity. He also wrote interesting reviews (about Kranjčević, Matoš, Andrić, Italo Svevo, etc.) and, with his friend Olinko Delorko, he prepared an anthology of Italian lyrics (1939).

As an émigré, Nizeteo continued his education, earning advanced degrees from Fordham in history and from Columbia in librarianship, but he has recently shown a new zeal for writing. More than in poetry, which used to be his forte, he is now to be credited with the best pages of Croatian prose written outside Yugoslavia (Bez povratka -Without Return [Buenos Aires, 1957]). The second part of this book, dealing with the older generation of Croatian immigrants to this country, who did not come here for any ideological reasons but simply to earn a living, is true to life, deep in psychological treatment and superbly presented: misunderstandings among his characters seem unavoidable, though the action could turn in a completely opposite direction. Is Nizeteo responsible if, since his early youth, he has seen happy endings only in movies but not in the real life of those close to him? 10

Srecko KARAMAN and Viktor VIDA, though they had started to write before the war, have only recently published their collections of poems (Buenos Aires, 1951). These two writers live in much more precarious conditions than their colleagues. Both, being natives of Dalmatia, describe, using colorful and striking words, their native rocks covered with basil and rosemary; they dream during solitary nights about the blue Adriatic skies, where even God and his angels seem close to the human soul.

Karaman (born in Jesenice, Poljica, 1909) studied law in Zagreb, was an administrative officer, lived in Dalmatia during the terrible years of the Italian occupation, and now earns his daily bread in Argentina as a sailor. It was rightly pointed out about his only collection of poems (Jedro na pučini — The Sail on the Main) that in the work of that poet of Poljica, who, as if a solitary sea gull, avows "I am captive to the sail, I am slave to the waves of the rolling sea," there predominate "a passion and a yearning for the sea, a feverish craving for the waves." I Karaman is a virile individual who keeps his personal tragedy buried within himself; if he raises his voice, if he laments, it is because of his nation's Calvary. Karaman's poetry is somewhat uneven; in the midst of masterly verses one finds very prosaic utterances.

Vida (born in Kotor, 1913), professor of Croatian and Italian languages, has lived abroad since 1942, first in Italy and, since 1948, in Argentina. His first collection of poems (Svemir osobe — The Universe of the Individual) was a refreshing innovation in contrast to the usual patriotic outpourings; Vida does not write war-hymns nor does he lament; he does not need a declamatory pose in order to make palpable his feelings about his own and the national martyrdom. Vida, in general, is hard to understand; in poems where he charms us by his melody and colorful images we search in vain for some more concrete meaning. In his second collection (Sužanj vremena - The Slave of Time [Buenos Aires, 1956]) Vida is perhaps even more cerebral, personal feelings being carefully avoided. The basic themes of Vida's poetry are God, death, and his birthplace. God, who is the poet's constant companion, almost friend, often puzzles him by the mysterious ways in which He governs this world and our destinies; death, in reality the most dreadful natural phenomenon, appears to him at times a benign benefactor. Vida's sketches of Dalmatian, Umbrian, and South American landscapes are incomparable; more than a thinker, he is a painter. Even an old vase, kept from time immemorial in the cellar of his ancestral house, is a source of inspiration for Vida. Everything he writes, he writes with measure, judgment, gusto, without a single superfluous or strident word. Branko Kadić, who is without doubt the best connoisseur of émigré literature, affirms in his numerous articles 12 that Vida is the summit of post-war poetry, a lyricist in direct line, in spirit and craftsmanship, with Vidrić,

Matoš, Wiesner, and Ujević. It should be pointed out that his poems in prose possess all his qualities and, moreover, their content is clear as a mountain spring: in them the central theme is more coherent, images are fully elaborated and words are neither recherchés nor antiquated.

One should at least mention the poetic work of the Franciscan Lucijan Kordić (born 1914), the Dominican Rajmund Kupareo (born 1914; professor of esthetics in Santiago de Chile). Luka Brajnović (born 1919), Alan Horić (born 1923; also very active in French literary circles, in Montreal, Canada) and Husnija Hrustanović (born 1923). Those who would like to have an opinion concerning these poets, and some other émigré writers (e.g., Nada Kesterčanek and Andrija Ilić), can skim through the anthology of émigré poetry which Vinko Nikolić edited, under the somewhat symptomatic title Pod tudim nebom - Under Foreign Skies (Buenos Aires, 1957). Along with the work of some second and even third-rate poets, who are included for one or another reason, one finds there some really good poems. Astonishingly enough, their sufferings in various camps in Europe and their often unpleasant experiences in foreign lands do not find a deep echo in their poetic creations: perhaps they feel completely déraciné or, even more likely, most of them were and still are involved in Croatian politics. In the work of the youngest writers, who only began to write abroad (Duško Ševerdija and Veljko Čurin), the content is more up-to-date and there are certain innovations in thematic material and treatment.

These Croatian writers, who comprise the majority of, and who used to be the most productive among, Yugoslav émigré writers, are now slowly but steadily diminishing their tempo. Lack of financial support and of a receptive audience is not the only reason for this constant slow-down; the most important factor is the struggle for a livelihood: the majority of the émigrés are engaged in professions which are not their own; they return home in the evening discouraged and tired. Moreover, they are losing contact with their native tongue; thus their language sounds petrified, tremendously influenced by foreign idioms, vocabulary, and even syntax. 13 Émigrés do not live together, as the earlier immigrants used to, but scattered as individual units throughout the world. The writer is left to

himself in a foreign milieu; when he is married to a foreigner, she encourages him to improve his standard of
living or to write in the language which she and the publishers can understand. During recent years some of them
have writen in French, English, and Spanish. From among
the most recent émigrés (mostly young students from Zagreb University) no very striking literary figure has emerged.
Though politically minded, they are broader in their general outlook than the generation preceding them: the fight
against Communism interests them much more than as a
matter of a petty struggle among various Parties and their
dethroned leaders. 14

Notes

- 1. The majority of these writers belonged to the Croatian nationalistic separatist movement. Some of them continued to support, at least with lip-service, the Ustaša regime (established April 10, 1941) even when this puppet government. headed by Ante Pavelić, persecuted Jews and the Serbian Orthodox and shamelessly handed over a great part of Dalmatia to the Italians. That was the time when the Croatian political (Vlatko Maček), artistic (Ivan Meštrović) and religious (Archbishop Stepinac) leaders were silenced, one way or another, because they courageously protested against this betrayal of Croatian national and humanitarian traditions. It is quite natural that all of these writers escaped to Austria and Italy in 1945 when another dictatorial regime came to power in Yugoslavia. One should point out that very few of the émigré writers remain faithful to the "Poglavnik" (Head) Pavelić, while most of them (e.g., Nikolić) now strenuously support a more peaceful, constructive, farsighted, and humane policy of the Croatian Peasant Party. Finally, some among them, crushed by financial problems or simply desiring to assimilate themselves to the land of their present residence as quickly as possible, avoid any political meetings or discussions.
 - 2. In Hrvatska Revija, 1938, No. 10, pp. 507-509.
- Marko Čović, in <u>Hrvatska Revija</u>, 1939, No. 3, pp. 146-148.
- 4. Nikolić edited twice (Zagreb, 1941 and 1944) poems of other poets on the subject of mother.
- Josip Velebit, in <u>Hrvatska</u> <u>Revija</u>, 1939, No. 5, pp. 266-267.
- 6. Cf. Vinko Nikolić, in <u>Hrvatska</u> <u>Revija</u> (Buenos Aires), 1958, No. 2, pp. 186-188.

d.

- Cf. Petar Grgec, in <u>Hrvatska</u> <u>Revija</u>, 1936, No. 11, pp. 608-612.
- Branimir Livadić, in <u>Hrvatska Revija</u>, 1938, No. 10, pp. 512-513.
- 9. Josip Tabak, in Hrvatska Revija, 1939, No. 1, pp. 48-49.
- 10. Ante Kadić, <u>Iseljena Hrvatska u knjizi Antuna Nizetea</u>, in <u>Hrvatski Glas</u>, April 7, 1958, p. 7.
- 11. Branko Kadić, in Hrvstska Revija (Buenos Aires), 1952, No. 1, pp. 78-80.
- 12. In <u>Hrvatska Revija</u> (Buenos Aires), 1951, No. 3, pp. 263-266.
- 13. Vinko Nikolić, Pod tudim nebom (Buenos Aires, 1957), pp. 170-171; cf. also Albert Thibaudet who wrote an interesting chapter about the French émigrés during the Revolution in which he stated: "Les élites émigrées vivent tragiquement. Elles sont contraintes à une vie hasardeuse, solitaire, humiliée. Elles sont amenées par l'exil et l'épreuve à reviser leurs valeurs, et à en connaître ou à en créer d'autres." (Histoire de la littérature française de 1789 à nos jours [Paris, 1936], p. 9).
- 14. Their organ is the monthly, Nova Hrvatska ("New Croatia"), which is being published in London; it is a most encouraging phenomenon, and it acts as a stimulus to the older generation and its standard-bearers to look forward instead of backward, to think how to change the present situation instead of losing precious time in the incriminatory, sterile digging into the past.

OCS bojati se AND LITH, bijóti

By William R. Schmalstieg Lafayette College

The verbs OCS bojati se and Lith. bijóti 'to be afraid of' are clearly related and, according to Max Vasmer, "Die balt.-slav. Verbalformen sind zurückzuführen auf Praesensst. *baie-, Praeteritalst. *bijā-, Infinit. *bitei mit verschiedenen Ausgleichungen..." Vasmer, however, does not mention van Wijk's opinion that the verb bojati se represents a Prim. Indo-European perfect tense (with *-o- grade ablaut) which has taken over the function of a present. The passage of a perfect meaning (i. e., the meaning 'state which has been attained') to the present is extremely common in the Indo-European languages. From the modern Slavic languages we note Pol. wiem, Cz. vím 'I know' (cf. OCS vědě) which can be traced to the Prim. Indo-European perfect tense stem *uoid-. This same stem furnishes Gk. 1st sg. oida, Skt. věda 'I know.'

Vasmer's explanation that the Lithuanian present conjugation (1st sg.) bijat, (2d sg.) bijat, (3d sg.) bijo was taken from the preterit (following an earlier view) 3 is not by any means the only one possible. I propose an alternative explanation. The oldest form of the Prim. Indo-European perfect had an -o- grade in the singular as opposed to a zero grade in the perfect, cf. Skt. veda 'I know' (< *uoid-), but vidmá 'we know' (< *uid-). The Lettish inf. bities 'to fear' and the Sanskrit derivative bhimah 'frightful' allow us to posit a zero grade stem *bhia-. Therefore I reconstruct an original perfect tense paradigm with an -o- grade in the singular and a zero grade *bhia- in the plural. For example, in Balto-Slavic the 1st sg. would have been *bojm < Prim. Indo-European **bhojam, whereas the 1st pl. would have been originally *bime < Prim. Indo-European **bhiəme. (It must be noted parenthetically that Prim. Baltic *-i- and *-ij- were not phonemically distinct, *-ioccurring before consonants and *-ij- before vowels.) At

a later date the Baltic medial-intransitive suffix $*-\overline{a}$ - was added to the stem $b\overline{i}$ - to give Lith. $bij\underline{a}\overline{u}$ ($<*b\overline{i}-\overline{a}-\overline{o}$, with contraction of $*-\overline{a}$ - and $*-\overline{o}$ -), Lett. $bij\overline{a}jos$ ($*-\overline{a}$ - and $*-\overline{o}$ separated by $-\underline{j}$ -). An alternative form Lett. $b\overline{i}stos$ shows the medial intransitive suffix -st- inserted before the ending.

The conclusion is that both Baltic bijóti and Slavic bojati se can be traced to different generalizations of an original Prim. Indo-European perfect conjugation, the Baltic forms representing the dual and plural conjugation and the Slavic forms representing the singular.

Notes

- 1. Max Vasmer, Russisches etymologisches Wörterbuch (Heidelberg, 1953), p. 115.
- Nicolaus van Wijk, "Le Problème des prétéritoprésents slaves et baltiques," <u>Studi Baltici</u> III (1933), 134-139.
- 3. Reinhold Trautmann, <u>Baltisch-slavisches</u> <u>Wörterbuch</u> (Göttingen, 1923), p. 24.
- 4. Christian Stang, <u>Das slavische und baltische Verbum</u> (Oslo, 1942), p. 147.

Presidential Address

AATSEEL AND THE FUTURE

By Leon I. Twarog Boston University

My comments today will be directed to practical organizational problems rather than to some more scholarly topic, because AATSEEL has reached a critical point in its development where such a discussion is essential. To understand what is happening today, what AATSEEL can and should do now, and why it could not do so before this, it would be best first to touch on some of the more significant moments in the history of AATSEEL itself.

AATSEEL was founded in 1941, at the national meeting of the MLA in Indianapolis by Professor Arthur Coleman, and about a dozen others. In 1942, Marion Moore Coleman, assisted by her husband, began to publish the AATSEEL Bulletin in mimeographed form, a function later taken over by William Langebartel of Temple University. Although the Bulletin served a useful purpose in furthering communication among Slavists, it was in no sense a professional journal, and could never be one as long as it appeared in its limited, mimeographed form. Consequently, at the meeting in Chicago in 1953, the membership voted to publish the Bulletin in printed form, and to call it the AATSEEL Journal. Professor Claude Lemieux was named editor.

At the same meeting, a second, far-reaching decision was also made, namely, to formalize and legalize procedures under which AATSEEL had been operating for some 12 years. Our organization had been carried along under the impetus of considerable enthusiasm on the part of a few members, had developed on its own, but had never become a legal entity as befits a solid, professional organization. Therefore, it was voted to prepare a Constitution which could be approved by the membership at the meeting in New York City the following year. The Draft Constitution

was prepared and mailed to members well in advance of the meeting, but so many members disclaimed any acquaintance with the document, that it was decided to delay a vote until the following year. Thus it was not until December of 1955, again in Chicago, that a Constitution was adopted by the membership.

But the problems of AATSEEL were not automatically solved by this step. President Baklanoff in his address that year commented on the sickness in the organization, the apathy of its members, and the loss of members in the preceding few years. We can detect signs of this apathy in the fact that most members apparently had not even bothered to read the Draft Constitution when it was mailed to them in 1954, and thus were responsible for the delay in its adoption. It is true that those were difficult years for all Slavic teachers. McCarthyism was flourishing, and there was a real danger that the organization itself might founder.

Throughout this period, Professor Lemieux virtually singlehandedly worked to improve the <u>Journal</u> and to develop it into a professional publication, by increasing its size and scope. However, the <u>Journal</u> which began with a 16-page issue in 1954, had managed to increase to only 32 pages by 1956 and much of the limited space of necessity had to be given to reports of Chapter activities. If the <u>Journal</u> were to be at all successful and professional, in every sense of the word, then it was absolutely necessary that it be increased in size and that more scholarly articles and book reviews be published in it.

Fortunately, at the 1956 meeting, a new arrangement with the Indiana University made possible the expansion of the Journal from 32 printed pages, to approximately 80 pages in photolithoprint, at no increase in cost to the AATSEEL. The AATSEEL Journal was renamed The Slavic and East European Journal, and Professor J. T. Shaw was named editor. It was to be devoted to research in the humanities and to pedagogy in the Slavic and East European field. In content it differed from the AATSEEL Journal by the inclusion of more research articles, and more reviews. The first issue of 1957 was only 80 pages, and by 1959 this had already grown to a minimum of 104 pages per issue. But again there were indications that AATSEEL had overreached itself financially. Final accounting showed a deficit of \$232,00 for 1958.

Indeed, a closer look at the financial status of AATSEEL over the past few years is most revealing.

	Dues & Subscriptions	Total Receipts
1953	\$1148	\$1495
1954	906	1217
1955	900	1426
1957	1428	1763
1958	1272	1828
		(Deficit of \$232)

The rather sharp increase in revenue for 1957 was due primarily to an increase in dues from \$4.00 to \$5.00, the extra dollar being used to defray some of the costs of bonus volumes presented to our members under most generous arrangements with the Slavic (now Russian) and East European Series of Indiana University. Our total receipts had gradually increased, but membership had not, and indeed one can see that in 1958, the first post-sputnik year when the study of Russian began its spectactular increase in this country, we actually had fewer paid-up members than in 1953 which, as you all know, was an extremely trying year for teachers dealing with any of the communist countries.

When I analyzed the situation, I came to the conclusion that despite some tightening up in its organization, AATSEEL was still operating on a very loose, unstructured basis. There was a lack of communication between local and national offices. The burdens of AATSEEL fell primarily on the shoulders of two persons, the Editor of the Journal and Executive Secretary-Treasurer. Even if there had been sufficient money to supply them with adequate secretarial help, it is doubtful whether any two persons could by themselves develop and maintain a national truly professional organization. The generosity of the Slavic Departments at both Indiana University and at Wayne State University, in making some secretarial help available to our embattled Editor and Secretary-Treasurer, made it possible to maintain the organization on a minimal operating level over the past three years.

The first step which had to be taken to develop the national organization was the strengthening of our chapter system. It was imperative to re-activate old chapters, and officially to recognize existing chapters, none of which

EL

n-

h

had been granted charters by the national organization, and so one might say, none of which really existed legally. We began in 1959 with seven of these illegal chapters. During 1959, nine additional chapters were formed or re-activated: Connecticut, Rhode Island, Florida, Indiana, Michigan, Washington, Oregon, California, and North Dakota. North Dakota was the only legal chapter of AATSEEL in 1959 because, by action of the Executive Council, it had been granted a charter somewhat earlier in the year.

Our most immediate need is the formation of additional chapters. We are still far behind comparable AAT's, such as the AATG, for example, which has approximately 32 chapters, but in 1960 we hope to increase our chapter holdings considerably. Our experience in 1959 demonstrates most convincingly that the organization of new chapters brings with it increased membership, increased funds including more revenue from advertising, increased communications, and a more viable professional organization.

There are indications that in the very near future we shall have chapters in Illinois, Minnesota, Wisconsin, New Hampshire, Vermont, and Maine. At present the entire region between Washington, D. C., and Florida has no representation, and efforts are being made to organize these areas. In general, the Southern, the South Central, and the far Western states with the exception of the coastal states need organizational units. Some of the larger states such as California might find it extremely practical to have additional chapters so that Slavists in a given geographical area will find it more convenient to meet frequently.

Although we have not yet realized our full potential, and are still in the process of completing a communications network, some notable changes for the better took place in 1959. AATSEEL is no longer a small organization directed by a small group of devoted and enthusiastic members, but one which is acquiring support from Slavists throughout the entire country. During 1959 our membership more than doubled, and in rough figures, is somewhere around the 700 mark. Next year we can and should double this figure to bring our total membership to 1500. Indeed, it is not at all unreasonable to expect that we may even be able to increase our membership to 2,000 by the time of our meeting in Philadelphia in December of 1960. The additional revenue

would permit further expansion of the <u>Journal</u> with distinct possibilities of publication in letter-press printed form, and make possible many other services to our members.

The goal of doubling membership in 1960 can easily be achieved if each member simply enrolls one additional member. The annual membership list which will be distributed to you with the first annual issue of the Journal serve to identify members, and consequently, also serve as a guide as to who should be asked to join. Most teachers are only too happy to become members of AATSEEL, but someone must ask them to join. Isolated instructors in many of the smaller colleges are hungry for contacts on a professional level, and it is up to us to make this possible.

We have a special responsibility to secondary school teachers whom we must gather into the fold, and whom we must aid, not only from the selfish interest of making certain that the schools prepare their students properly so that they may automatically enter more advanced college classes, but also to make sure that Russian studies develop on sound scholarly and pedagogical principles. Approximately 450 secondary schools now offer Russian, and one can reasonably expect that at the present rate of growth secondary school teachers will comprise a majority of Slavic language teachers in this country within the next few years.

The opportunity is here, and we must take it now — or it will pass us by. It is to be expected that rival or subsidiary organizations interested primarily in the advancement of some aspects of secondary school teaching may also arise. Quite understandably, too, they may wish to circularize material which would normally come within the scope of material published in our Journal. We should encourage all efforts to improve the teaching of Slavic languages. The important thing, however, is to see to it that members of these organizations also are members of AATSEEL.

In 1960 we should strengthen and improve our organization, and through broader membership make it the professional organization representative of the interest of all Slavists in this country. Once we have accomplished this, AATSEEL will be the professional organization every Slavist will automatically wish to join, and its continued success will be assured.

S

COLLEGES AND UNIVERSITIES WITH RUSSIAN OFFERINGS IN FALL 1959

By Ilo Remer U. S. Office of Education

Alabama Talladega Coll., Talladega Univ. of Alabama, University

Alaska Univ. of Alaska, College

Arizona
Arizona State Univ., Tempe
Phoenix Coll., Phoenix
Univ. of Arizona, Tucson

Arkansas Univ. of Arkansas, Fayetteville

California
American Academy of Asian
Studies, San Francisco
California Baptist Coll., Riverside

California Inst. of Technology, Pasadena California Western Univ., San

ol

e.

st

Diego
City Coll. of San Francisco,

San Francisco
El Camino Coll., El Camino
College

East Los Angeles Coll., Los Angeles Foothill Coll., Mountain View

Fresno City Coll., Fresno Fresno State Coll., Fresno Fullerton Junior Coll., Fullerton Humboldt State Coll., Arcata Los Angeles City Coll., Los Angeles

Modesto Junior Coll., Modesto Monterey Peninsula Coll., Monterey

Mt. San Antonio Junior Coll., Pomona Occidental Coll., Los Angeles

Orange Coast Coll., Costa Mesa Pasadena City Coll., Pasadena Pomona Coll., Claremont Sacramento City Coll., Sacra-

Sacramento State Coll., Sacramento

California (cont.)

San Bernardino Valley Coll., San Bernardino

San Diego Junior Coll., San Diego

San Diego State Coll., San Diego San Fernando Valley State Coll., Northridge

San Francisco Coll. for Women, San Francisco Santa Rosa Junior Coll., Santa

Santa Rosa Junior Coll., Santa Rosa Shasta Coll., Redding Stanford Univ., Stanford

Stockton Coll., Stockton
U. S. Army Language School,
Monterey

Univ. of California, Berkeley Univ. of California, Los Ang 'es Univ. of California, Santa Barbara

Univ. of Redlands, Redlands Univ. of San Diego, San Diego Univ. of San Diego, Coll. for Men. San Diego

Men, San Diego Univ. of San Francisco, San Francisco Univ. of Southern California,

Los Angeles Ventura Coll., Ventura

Colorado

Adams State Coll., Alamosa Colorado Agricultural and Mechanical Coll., Fort Collins Colorado State Univ., Fort Collins

Regis Coll., Denver United States Air Force Acad., Colorado Springs Univ. of Colorado, Boulder

Univ. of Denver, Denver

Connecticut

Central Connecticut State Coll., New Britain Connecticut Coll., New London Fairfield Univ., Fairfield Hillyer Coll. (Univ. of Hartford), Hartford Connecticut (cont.)

Quinnipiac Coll., Hamden South Connecticut Coll., New

Teachers Coll. of Connecticut, New Britain

Trinity Coll., Hartford Univ. of Bridgeport, Bridgeport Univ. of Connecticut, Storrs Wesleyan Univ., Middletown Yale Univ., New Haven

District of Columbia

American Univ., Washington The Catholic Univ. of America, Washington

Department of Agriculture Graduate School, Washington Dunbarton Coll, of the Holy Cross, Washington Georgetown Inst. of Linguistics,

Washington

Georgetown Univ., Washington George Washington Univ., Washington

National Bureau of Standards Graduate School, Washington Trinity Coll., Washington

Florida

Daytona Beach Junior Coll., Daytona Beach Florida State Univ., Tallahassee Manatee Junior Coll., Braden-Stetson Univ., De Land Univ. of Florida, Gainesville Univ. of Miami, Coral Gables

Georgia

Emory Univ., Atlanta Georgia Inst. of Technology, Atlanta

North Georgia Coll., Dahlonega Univ. of Georgia, Athens

Hawaii

Univ. of Hawaii, Honolulu

Idaho

Idaho State Coll., Pocatello Univ. of Idaho, Moscow

Illinois

Aurora Coll., Aurora Chicago City Junior Coll., Chi-De Paul Univ., Chicago Illinois State Normal Univ., Normal

Illinois Inst. of Technology, Chicago

Illinois (cont.)

Mundelein Coll., Chicago Northern Illinois Univ., De Northwestern Univ., Chicago Northwestern Univ., Evanston Principia Coll., Elsah Rockford Coll., Rockford Roosevelt Univ., Chicago Rosary Coll., River Forest St. Procopius Coll., Lisle Shurtleff Coll., Alton Southern Illinois Univ., Carbondale Univ. of Chicago, Chicago

Indiana

Univ. of Illinois, Urbana Ball State Teachers Coll., Muncie Butler Univ., Indianapolis De Pauw Univ., Greencastle Earlham Coll., Richmond Evansville Coll., Evansville Goshen Coll., Goshen Indiana State Teachers Coll., Terre Haute Indiana Univ., Bloomington Manchester Coll., North Manchester Purdue Univ., Lafayette Rose Polytechnic Inst., Terre St. Mary's Coll., Notre Dame Taylor Univ., Upland Univ. of Notre Dame, Notre Dame Valparaiso Univ., Valparaiso

Iowa

Grinnell Coll., Grinnell Iowa State Univ. of Science and Technology, Ames Luther Coll., Decorah State Univ. of Iowa, Iowa City Wartburg Coll., Waverly

Kansas

Bethel Coll., North Newton Kansas State Teachers Coll., Emporia Kansas State Univ. of Agriculture and Applied Science, Manhattan Sterling Coll., Sterling Univ. of Kansas, Lawrence Univ. of Wichita, Wichita Washburn Univ. of Kansas, Topeka

Kentucky

Univ. of Kentucky, Lexington Univ. of Louisville, Louisville

Louisiana

Louisiana Coll., Pineville Louisiana State Univ. and Agricultural and Mechanical Coll., Baton Rouge

Loyola Univ., New Orleans Newcomb Coll. (Tulane Univ. of Louisiana), New Orleans Southeastern Louisiana Coll., Hammond

Southwestern Louisiana Inst., Lafayette

Southern Univ. and Mechanical Coll., Baton Rouge Tulane Univ. of Louisiana, New

Maine

Orleans

Bowdoin Coll., Brunswick Colby Coll., Waterville Univ. of Maine, Orono

Maryland

Coll. of Notre Dame of Maryland, Inc., Baltimore Goucher Coll., Baltimore John Hopkins Univ., Baltimore United States Naval Academy, Annapolis Univ. of Maryland, College Park

Massachusetts

nd

Amherst Coll., Amherst
Assumption Coll., Worcester
Atlantic Union Coll., South
Lancaster
Boston Coll., Chestnut Hills
Boston Univ., Boston
Brandeis Univ., Waltham
Clark Univ., Worcester
Coll. of the Holy Cross, Worcester

Emmanuel Coll., Boston Harvard Univ., Cambridge Lowell Technological Inst., Lowell

Smith Coll., Northampton

Lowell
Massachusetts Inst. of Technology, Cambridge
Mt. Holyoke Coll., South Hadley
Newton Coll. of the Sacred
Heart, Newton
Northeastern Univ., Boston
Radcliffe Coll., Cambridge
Regis Coll., Weston

Massachusetts (cont.)
Tufts Univ., Medford
Univ. of Massachusetts, Amherst
Wellesley Coll., Wellesley
Wheaton Coll., Norton
Williams Coll., Williamstown

Michigan

Albion Coll., Albion Alma Coll., Alma Aquinas Coll., Grand Rapids Eastern Michigan Univ., Ypsilanti

Hillsdale Coll., Hillsdale Kalamazoo Coll., Kalamazoo Michigan Coll. of Mining and Technology, Houghton Michigan State Univ. of Agriculture and Applied Science,

East Lansing
Michigan State Univ. of Agriculture and Applied Science
(Oakland branch), Roches-

ter
Port Huron Junior Coll., Port
Huron
Univ. of Michigan, Ann Arbor

Wayne State Univ., Detroit Western Michigan Univ., Kalamazoo

Minnesota

Augsburg Coll. and Theological Seminary, Minneapolis Bemidji State Coll., Bemidji Carleton Coll., Northfield Coll. of St. Teresa, Winona Concordia Coll., Moorhead Gustavus Adolphus Coll., St. Peter Hamline Univ., St. Paul Macalester Coll., St. Paul Mankato State Coll., Mankato Univ. of Minnesota, Minneapolis

Mississippi
Mississippi Coll., Clinton
Univ. of Mississippi, University

Missouri

Central Missouri State Coll., Warrensburg St. Louis Univ., St. Louis Southwest Missouri State Coll., Springfield Stephens Coll., Columbia Univ. of Kansas City, Kansas City Univ. of Missouri, Columbia Missouri (cont.)
Washington Univ., St. Louis
Westminster Coll., Fulton
William Jewell Coll., Liberty

Montana

Carroll Coll., Helena Eastern Montana Coll. of Education, Billings Montana State Coll., Bozeman Montana State Univ., Missoula

Nebraska

Creighton Univ., Omaha Municipal Univ. of Omaha, Omaha Nebraska State Teachers Coll., Peru Univ. of Nebraska, Lincoln

Nevada Univ. of Nevada, Reno

New Hampshire
Dartmouth Coll., Hanover
St. Anselm's Coll., Manchester

New Jersey

Coll. of St. Elizabeth, Convent Station Douglass Coll. (Rutgers Univ.),

New Brunswick
Fairleigh Dickinson Univ.,
Rutherford

Fairleigh Dickinson Univ., Teaneck

Monmouth Coll., West Longbranch Montclair State Coll., Upper

Montclair

Montclair

Newark Coll. of Engineering,

Newark
Orange County Community Coll..

South Orange
Princeton Univ., Princeton
Rutgers Univ., New Brunswick
St. Peter's Coll., Jersey City
Seton Hall Univ., South Orange
Union Junior Coll., Cranford

New Mexico

New Mexico State Univ. of Agriculture, Engineering and Science, University Park
Univ. of New Mexico, Albuquerque

New York

Barnard Coll. (Columbia Univ.), New York Brooklyn Coll. (Coll. of the City of New York), Brooklyn New York (cont.)
Canisius Coll., Buffalo
Clarkson Coll. of Technology,
Potsdam
Colgate Univ., Hamilton
Coll. of Education at Albany
(State Univ. of N. Y.), Albany
Coll. of Education at Buffalo
(State Univ. of N. Y.), Buffalo
Coll. of Education at Potsdam
(State Univ. of N. Y.),
Potsdam

Coll. of the City of New York,
New York
Columbia Univ., New York
Cornell Univ., Ithaca
Fordham Univ., New York
Harpur Coll. (State Univ. of
N. Y.), Endicott
Hobart and William Smith Colls.

Hobart and William Smith Colli Geneva Hofstra Coll., Hempstead Holy Trinity Orthodox Semi-

Holy Trinity Orthodox Seminary, Jordanville
Hunter Coll. (Coll. of the City of New York), New York
Iona Coll., New Rochelle
Le Moyne Coll., Syracuse
Long Island Univ., Brooklyn
Manhattanville Coll. of the
Sacred Heart, Purchase
Marymount Coll., Tarrytown
New School for Social Research,
New York

New York Univ., New York
Polytechnic Inst. of Brooklyn,
Brooklyn

Queens Coll. (Coll. of the City of New York), Flushing Rensselaer Polytechnic Inst., Troy

Rochester Inst. of Technology, Rochester St. John's Univ., Jamaica

St. Vladimir's Orthodox Theological Seminary, New York Skidmore Coll., Saratoga Springs

Syracuse Univ., Syracuse Union Coll. and Univ., Schenectady

United States Merchant Marine Acad., Kingspoint, Great Neck, L. I.

United States Military Acad., West Point

Univ. of Buffalo, Buffalo Univ. of Rochester, Rochester Vassar Coll., Poughkeepsie New York (cont.)
Wagner Lutheran Coll., Staten
Island

North Carolina

Duke Univ., Durham

East Carolina Coll., Greenville
Johnson C. Smith Univ., Charlotte
Queens Coll., Charlotte
State Coll. of Agriculture and
Engineering (Univ. of North
Carolina), Raleigh
Univ. of North Carolina, Chapel

Woman's Coll. (Univ. of North Carolina), Greensboro

North Dakota

Bismarck Junior Coll., Bismarck
Univ. of North Dakota, Grand

lls.,

ch,

y

у,

0-

ne

er

Ohio Antioch Coll., Yellow Springs Bowling Green State Univ., Bowling Green Case Inst. of Technology, Cleveland Central State Coll., Wilberforce Coll. of Mt. St. Joseph-on-the-Ohio, Mt. St. Joseph Denison Univ., Granville Kent State Univ., Kent Marietta Coll., Marietta Miami Univ., Oxford Oberlin Coll., Oberlin Ohio Northern Univ., Ada Ohio State Univ., Columbus Ohio Univ., Athens Univ. of Cincinnati, Cincinnati Univ. of Dayton, Dayton Western Coll. for Women, Ox-

Western Reserve Univ., Cleveland
Wilberforce Univ., Wilberforce
Wittenberg Univ., Springfield
Xavier Univ., Cincinnati
Youngstown Univ., Youngstown
Oklahoma

ford

Northern Oklahoma Junior Coll., Tonkawa Oklahoma Baptist Univ., Shawnee Oklahoma Coll. for Women, Chickasha Oklahoma State Univ. of Agriculture and Applied Science, Stillwater

Oklahoma (cont.)
Univ. of Oklahoma, Norman
Univ. of Tulsa, Tulsa

Oregon
Lewis and Clark Coll., Portland
Oregon State Coll., Corvallis
Portland State Coll., Portland
Reed Coll., Portland
Univ. of Oregon, Eugene
Univ. of Portland, Portland
Willamette Univ., Salem

Pennsylvania Allegheny Coll., Meadville Alliance Coll., Cambridge Springs Bryn Mawr Coll., Bryn Mawr Carnegie Inst. of Technology, Pittsburgh Drexel Inst. of Technology, Philadelphia Duquesne Univ., Pittsburgh Franklin and Marshall Coll., Lancaster Gannon Coll., Erie Gettysburg Coll., Gettysburg Harcum Junior Coll., Bryn Haverford Coll., Haverford King's Coll., Wilkes-Barre Lafayette Coll., Easton La Salle Coll., Philadelphia

Haverford Coll., Palverford Holy Family Coll., Philadelphia King's Coll., Wilkes-Barre Lafayette Coll., Easton La Salle Coll., Philadelphia Lehigh Univ., Bethlehem Lycoming Coll., Williamsport Marywood Coll., Scranton Moravian Coll., Bethlehem Pennsylvania State Univ., University Park Rosemont Coll., Rosemont St. Vincent Coll., Latrobe Seton Hill Coll., Greensburg State Teachers Coll., Indiana

State Teachers Coll., Millersville
Swarthmore Coll., Swarthmore
Temple Univ., Philadelphia
Thiel Coll., Greenville
Univ. of Pennsylvania, Philadelphia
Univ. of Pittsburgh, Pittsburgh
Univ. of Scranton, Scranton

State Teachers Coll., Kutztown

Univ. of Scranton, Scranton Ursinus Coll., Collegeville Villanova Univ., Villanova Westminster Coll., New Wilmington Puerto Rico

Univ. of Puerto Rico, Rio Piedras Univ. of Puerto Rico, San Juan

Rhode Island

Brown Univ., Providence Pembroke Coll. (Brown Univ.), Providence

Providence Coll., Providence Univ. of Rhode Island, Kingston

South Carolina

The Citadel — The Military Coll. of South Carolina, Charleston

Univ. of South Carolina, Columbia

Wofford Coll., Spartanburg

South Dakota

South Dakota School of Mines and Technology, Rapid City South Dakota State Coll. of Agriculture and Mechanic Arts, Brookings State Univ. of South Dakota,

Vermillion

Tennessee

Southern Missionary Coll., Collegedale Univ. of Chattanooga, Chatta-

nooga Univ. of Tennessee, Knoxville Vanderbilt Univ., Nashville

Texas

Agricultural and Mechanical Coll. of Texas, College Station

Baylor Univ., Waco Del Mar Coll., Corpus Christi Frank Phillips Coll., Borger Lee Coll., Baytown

Mary Hardin-Baylor Coll., Belton

Pan American Coll., Edinburg Rice Inst., Houston

St. Mary's Univ. of San Antonio, San Antonio

San Angelo Coll., San Angelo San Antonio Coll., San Antonio Texas Christian Univ., Fort Worth

Texas Technological Coll., Lubbock

Texas Western Coll. (Univ. of Texas), El Paso Trinity Univ., San Antonio Univ. of Houston, Houston Texas (cont.)

Univ. of Texas, Austin Wharton County Junior Coll., Wharton

Utah

Brigham Young Univ., Provo Univ. of Utah, Salt Lake City Utah State Univ. of Agriculture and Applied Science, Logan Weber Coll., Ogden Westminster Coll., Salt Lake City

City

Vermont
Bennington Coll., Bennington
Middlebury Coll., Middlebury
Norwich Univ., Northfield
St. Michael's Coll., Winooski
Univ. of Vermont and State
Agricultural Coll., Burlington

Virginia

Coll. of William and Mary, Williamsburg Hampden-Sydney Coll., Hampden-Sydney

Hollins Coll., Hollins College Mary Washington Coll. (Univ. of Virginia), Fredericksburg Randolph-Macon Woman's Coll.,

Lynchburg Richmond Coll. (Univ. of Richmond), Richmond

Richmond Professional Inst. (Coll. of William and Mary), Richmond

Univ. of Richmond, Richmond Univ. of Virginia, Charlottesville Virginia Military Inst., Lexing-

Virginia Polytechnic Inst., Blacksburg

Washington and Lee Univ., Lexington

Westhampton Coll. (Univ. of Richmond), Richmond

Washington

Clark Coll., Vancouver Coll. of Puget Sound, Tacoma Gonzaga Univ., Spokane Olympic Coll., Bremerton Seattle Univ., Seattle Skagit Valley Coll., Mount Vernon

Univ. of Washington, Seattle Washington State Univ., Pull-

Western Washington Coll. of Education, Bellingham West Virginia
West Virginia Univ., Morgan-

Wisconsin
Beloit Coll., Beloit
Lakeland Coll., Sheboygan

n

rille gWisconsin (cont.)
Milwaukee School of Engineering,
Milwaukee
Ripon Coll., Ripon
Univ. of Wisconsin, Madison
Univ. of Wisconsin, Milwaukee

TOTAL

TABLE II

TABULATION BY STATES

Alabama	2	Montana	4
Alaska	1	Nebraska	4
Arizona	3	Nevada	1
Arkansas	1	New Hampshire	2
California	41	New Jersey	13
Colorado	7	New Mexico	2
Connecticut	12	New York	39
District of Columbia	9	North Carolina	7
Florida	6	North Dakota	2
Georgia	4	Ohio	21
Hawaii	1	Oklahoma	6
Idaho	2	Oregon	7
Illinois	18	Pennsylvania	35
Indiana	15	Puerto Rico	2
Iowa	5	Rhode Island	4
Kansas	7	South Carolina	3
Kentucky	2	South Dakota	3
Louisiana	8	Tennessee	4
Maine	3	Texas	18
Maryland	5	Utah	5
Massachusetts	23	Vermont	5
Michigan	13	Virginia	13
Minnesota	10	Washington	9
Mississippi	2	West Virginia	1
Missouri	9	Wisconsin	6

Note

Sources for this compilation were: published lists, State foreign language newsletters, professional journals, other periodicals, correspondence, and college and university catalogs. Names of the institutions were checked for accuracy against the U.S. Office of Education's Education Directory 1959-60, Part 3; Higher Education. Included are colleges, universities, and junior colleges with regular Russian language offerings in their programs. Extension and adult education courses are not represented in this listing. Corrections and additions are requested.

REVIEWS

Dmitrij Tschižewskij. <u>Das heilige Russland</u>: <u>Russische Geistesgeschichte</u>, I. (Rowohlts Deutsche Enzyklopädie.) Hamburg: Rowohlt, 1959. 170 pp.

Professor Tschižewskij's new book, a small, but compact, volume in the well-known Rowohlt series, outlines and interprets Russian intellectual history from the Kievan period to the eve of Peter the Great's reforms. The study itself occupies only 142 pages of close print, which are followed by ten excerpts from Russian texts, and several other aids to the reader, such as a brief chronological table and a note on the author, together with a name index and a subject index. The five chapters of the work deal, respectively, with the establishment of Christianity among the East Slavs, the spiritual life from the eleventh through the thirteenth century, the Tartar invasion and the spiritual crisis of the fourteenth and the fifteenth centuries, Moscow absolutism, and the crisis of the seventeenth

century.

Readers acquainted with Professor Tschižewskij's other studies will not be disappointed by this book. Although brief, it is a masterpiece of condensation, demonstrating both the author's expert knowledge of his subject and his ability to write effectively. Moreover, Das heilige Russland should not be considered a textbook or an introduction to the field in the conventional sense. It stands out rather as a work of analysis and interpretation, full of strong opinions and incisive evaluations - similar in this respect, for example, to the longer studies of Masaryk or Mirsky. While the author covers very much ground, he selects carefully his men and especially his writings concentrating exclusively on what he considers the most essential. Professor Tschižewskij's views and judgments may not be novel, but he holds them independently and argues them well. In particular, he emphasizes the conflict in Kievan Russia between the ascetic and the more social trend in Christian thought, and, in Moscow Russia, the crushing weight of religious formalism, linked to absolutism, which led to the twin dead ends of the near paralysis of the official church and of the Old Belief.

Yet the volume can not escape certain faults stemming from its very virtues. Professor Tschižewskij's likes, and especially his dislikes, assume at times an exaggerated form. For example, it seems unnecessary to remark that St. Joseph of Volotsk, the author's much denounced <u>bête noire</u>, considered the tsar's decision in church affairs to be binding even on God (p. 90). Nor is there need to despair in the Russian people,

Reviews 59

even if the appelation of <u>Groznyj</u> which they gave to Ivan IV signified approbation rather than the condemnation which the author tries passionately, but unconvincingly, to prove (pp. 98-99 and the footnote). On a broader scale, one may well challenge the author's fundamental interpretation of pre-Petrine Russian intellectual history as composed almost entirely of crises and catastrophes. The book contains a few slips, such as the dating of the fall of Kazan in A. D. 1555 on p. 140, and occasionally it is inexact, for instance, in the discussion of the relations between the Russians and the Mongols (pp. 66-67).

In conclusion, it is a pleasure to welcome Professor Tschižewskij's new work. Students of Russian history and culture will look eagerly forward to the next volume, which will deal with imperial Russia. In the meantime it would be extremely desirable to have Das heilige Russland translated into

English.

Nicholas V. Riasanovsky University of California (Berkeley)

R. N. Grinberg, ed. <u>Vozdušnye puti</u>: <u>Al'manax</u>. New York, 1960. 287 pp., \$3.00.

George Reavey, ed. and tr. The Poetry of Boris Pasternak, 1917-1959. New York: G. P. Putnam's Sons [c. 1959]. 256 pp., \$4.00.

The seventieth birthday of Boris Pasternak has been fittingly celebrated by the publication of a collection of articles and poems entitled after one of his stories, <u>Vozdušnye puti</u>: the book is intended to soar above and cross the barriers separating East from West on the surface of the earth.

The collection contains an even greater variety of material than we normally expect in a <u>Festschrift</u>. We find here a previously unknown work of Lev Sestov, a hitherto unpublished long poem by Anna Axmatova, and numerous articles from the

pen of Russian émigré scholars of various generations.

Lev Šestov's article on Puškin, written in 1899, the manuscript of which was presented to the editor of the volume by the late author's family, is a eulogy of Puškin's outlook on life, somewhat from the point of view of Dostoevskij's 1880 speech. Sestov compares Puškin favorably with Lermontov and Gogol' (whom he partly condemns on moral grounds), stresses Puškin's influence on Tolstoj, Dostoevskij, and Turgenev, and expresses a hope for continued expansion of Puškin's influence. Vladimir Vejdle contributes a most interesting article on "The Untranslatable," giving detailed analyses of the virtues and failings of Russian and French translations of Emily Dickinson, Rilke, and Goethe. He makes acute, subtle comments on the semantic and phonetic difficulties of the art of translation. Gleb Struve's thorough, scholarly essay deals with certain aspects of Pasternak's use of rhymes and their historical antecedents and background. Vera Aleksandrova writes of Pasternak's relation to

Rilke, Lenau, Kleist, Verlaine, Shakespeare, Poe, and Lermontov. Vladimir Markov examines the verse of Russian nineteenth century prose writers. Mark Višnjak prefaces his remarks on Pasternak's view of history by an examination of the thought on the subject of Toynbee, Vladimir Soloviëv, and Berdjaev. His analysis is original and valuable, but one wishes that he had brought in also the views of Hegel (and Hermann Cohen), which might turn out to be as relevant as those adduced by Višnjak. Fëdor Stepun, in his philosophical essay, deplores the rationalistic and dehumanizing tendencies of the present age. There are also prose contributions by Georgij Adamovič, Nikolaj Ul'janov, Jurij Ivask, Julij Margolin, and "Erge" (presumably the editor), as well as poems by Dimitrij Klenovskij, Nikolaj Moršen, and Igor Činnov.

The variety and quality of the volume make it a worthy tribute to Pasternak. We owe a debt of gratefulness to R. N. Grinberg, the editor of the volume, for having demonstrated the fertile variety and intellectual vitality of the Russian emi-

gration today.

Boris Pasternak has also been honored in other ways, as a consequence of the success of <u>Doctor Zhivago</u>: by the publication of several volumes of translations of his poems. One such volume, George Reavey's, in addition to Pasternak's poetry contains three addresses by the poet (on the Central Committee Resolution of 1925, a speech in Minsk in 1936, and translator's comments of 1944), as well as a seventy-page biographical sketch, in which Reavey draws heavily on his personal associations and correspondence with Pasternak. There is also a bibliography of Pasternak's works, their English translations, and a list of Reavey's previously published writing about Pasternak.

The poems included represent a useful sampling of Pasternak's various volumes, from My Sister Life to date. There are fifty-five poems from Pasternak's published volumes and thirty-seven from the years 1955 to 1959. It is a great gain to have these additional translations of Pasternak's poetry, to supplement (and to compare with) the translations by Mrs. Slater, Eugene Kayden, Babette Deutsch, and others. As long as the reader is aware of the fact that no translation is an adequate substitute for the original, George Reavey's translations will serve a very useful purpose. For the most part the translator has tried to preserve the rhythm and the line arrangements of the Russian versions, while frequently abandoning Pasternak's rhymes and near-rhymes. Occasionally, however, he finds it necessary to eke out the metrical length of the line with expressions not found in the original. It is then that the greatest falsifications occur. For instance, in "English Lessons," in the fourth stanza beginning "And when Ophelia was moved to sing," Reavey translates the last line: "With willow and celandine her bosom heaped," when the original reads: "S oxapkoj verb i čistotela." The somewhat trite "bosom heaped" is entirely of Mr. Reavey's own invention. In those poems in which the translator does attempt to follow the rhyme scheme, we find the addition of the usual English favorite rhyme words, "quite" to pair with "requite" (in "Our Storm"),

Reviews 61

the "fever's bloom" to go with "my gloom" (in "Do Not Touch"). The translator's additions conventionalize, "poeticize," and

dilute Pasternak's sinewy and difficult verses.

If, as Ezra Pound said, good poetry is language charged to the utmost degree with meaning, then we find in these translations (as is inevitable in any translation of poetry) some unavoidable diminution of the pressure under which the language

is kept thus charged.

On the other hand, the positive accomplishments of the translations are great. The reader can obtain from George Reavey's versions a sense of the tensions, varieties, complexities of Pasternak's work. The judicious choice of poems presents a cross section of the various periods of the poet's career; it will give the general reader a well-rounded impression of Pasternak as a poet and may persuade him that Pasternak would well have deserved the Nobel Prize for his poetry alone, even if he had never written <u>Doktor Živago</u>.

George Gibian Smith College

Boris Pasternak. Poems. Tr. Eugene M. Kayden. Ann Arbor: Univ. of Michigan Press [c. 1959]. xvi, 194, \$3.95.

Eugene M. Kayden has rendered a useful service in making available to the non-Russian reader a representative selection of Pasternak's poetry. His book contains over 100 poems spannig the years 1917-58. The reader is thus able to glimpse in translation the considerable change which Pasternak's work has undergone since the early days of My Sister Life. The value of Poems is enhanced by the publication of a letter from Pasternak to the translator in which the former outlines his views on such matters as art, on the writer's function in relation to his age, on the relative importance of his own work as a lyric poet as compared with his work as a novelist, on Puškin and Lermontov.

To translate Pasternak is no easy feat. A Pasternak poem is seldom straightforward narrative nor is its appeal aimed primarily at the reader's intellect. To a far greater extent than many other poets Pasternak is dependent for his efforts on sound - melody, rhythm, rhyme; consequently to pry him loose from his native tongue is almost inevitably to lose a great deal from the original. The translator's difficulties are further aggravated by the extreme concision and compression which are characteristic features of so much of Pasternak's verse. In the face of these difficulties Eugene M. Kayden has one the whole acquitted himself well, at times with distinction. Pasternak has himself congratulated the translator "for your excellent achievements." But Pasternak is, perhaps, a less exacting critic of English verse than Russian. To this reader it appears that the translations are uneven in quality and that, curiously enough, Kayden has been more successful in his rendering of some of the earlier, more "difficult" poems than

in the later ones. The reason for this may well lie in the fact that much of Pasternak's later verse is written with a simplicity which in the hands of a translator can easily disintegrate into triteness. Whatever the reason, Kayden's translations from Doktor Živago were disappointing. It is perhaps unjust and uncharitable to suggest that they bear the imprint of haste, but it is difficult to escape this impression. Of the 18 Zivago poems only six attempt rhyme, while all in the original are rhymed. In the remainder of Kayden's Poems the proportion is very different; of 97 poems, 73 use rhyme. The presence of rhyme is not, of course, in itself a valid or fair criterion. It would be naive to suggest that rhyme is an indication of literary merit or that rhyme in the original obligates the translator to follow suit. But it must be stated that Kayden's Živago poems offer few of the compensating advantages which might reasonably be expected of a translator who has unshackled himeself from the restrictions imposed by rhyme. The English is often wooden and fails to convey the force, music, and rhythm of the original. "Holy Week" and "Parting" are in this respect particularly weak. Let it, however, be said in all fairness to Kayden that other translations of these poems have been no more successful than his, often less so. Zivago still awaits his English translator.

Kayden is, as has already been stated, at his best in the earlier poems. Pasternak's striking transitions from one set of associations to another survive well their passage into English and often read like originals. Particularly effective, in my opinion, are "In the Breeze," "Out of Superstition," "Resting Oars," "An English Lesson," "Definition of Creative Art," and "Sparrow Hills" — all from My Sister Life. The translator is on the whole to be congratualted on having produced a worthwhile

book in the face of almost insuperable difficulties.

Walter N. Vickery Indiana University

Alexey Tolstoy. Peter the First. Tr. Tatiana Shebunina. New York: The Macmillan Co., 1959. 768 pp., \$5.95.

Merežkovskij's characterization of Lev Tolstoj as the great painter of the flesh — as against Dostoeveskij, the great painter of the soul — while true, covers only one aspect of the Count's art. It admirably fits the creative personality of his lesser namesake, Count Aleksej N. Tolstoj, of whom F. K. Sologub once said poignantly: Tolstoj's talent is in his belly ("Tolstoj brjuxom talantliv"). His grandiose historical novel Peter the First is a striking example of how close the art of a writer can come to that of a painter — so close the reader feels that, for all the splendor and intensity of the novel, something very important is missing in it, that surely this cannot be all that could be told of the Czar, Menšikov, the Brovkin family and the many, many other masterfully drawn characters of the book. What makes Tolstoj's art two-dimensional — so rich and still lacking something important, so breathlessly

Reviews 63

exciting and still strangely unreal, flat - can be only the absence of a soul in his characters. Probably the terrible Menšikov did not have a soul, perhaps the Czar himself, for all his talents and boundless energy, had but a shallow mind, but what about all the others? Fortunately, we know that the Russians of the seventeenth century were no different in this respect from the Russians of the nineteenth or the twentieth century or, in fact, from people as we ourselves know them: A comparison of Peter the First with the Life of Protopop Avvakum makes us realize, in a flash, the limitations, the poverty of Tolstoj's superb novel. Tolstoj's earlier work indicates that his real understanding of the epoch of Peter the Great was not the "official" one displayed in the present novel. And so it was certainly better to pass over the ideas and emotions of his heroes in silence than to falsify them. Count Lev Tolstoj, who after years of study had gained an impression of that epoch which was apparently close to the true understanding of Aleksej Tolstoj, decided not to write about it at all.

The translation by Tatiana Shebunina is well done. It is accurate, fluent, always in good taste. Basically, Aleksej Tolstoj is an author who is not too difficult to "solve" for a capable translator. His style, like his world, is a two-dimensional one. It lacks the inner tension of pathos, of irony, of humor, the mark of the truly deep artist of the word. True, Tolstoj uses the authentic language of Peter's era in the dialogue, and he has also adapted the language of the narrative to the speech of his heroes. The translator has not attempted to duplicate such stylization. This, in my opinion, is a loss only as far as the dialogue is concerned, whereas the narrative easily gains in clarity and vigor what it may lose in "color." And here, an item to the credit of the translator: Tolstoj is certainly guilty of occasional lapses into bad taste, and the translator has used excellent judgment in either softening or eliminating too coarse or too lurid details without, however,

in any way changing the general impression.

Finally, one somehow cannot help regretting that it is this — relatively recent — work which, in spite of its excellence, is still limited in scope as well as in achievement, that has already been capably translated more than once, whereas some truly great Russian novels are still available in none but less than mediocre translations.

Victor Terras University of Illinois

Anton Chekhov. The Brute and Other Farces. Ed. Eric Bentley. New York: Grove Press, 1958. vii, 99, \$1.45.

At last the Čexov of the early period seems to be coming into his own. Historical perspective constantly reaccommodates its focus.

Mr. Bentley's small volume bears witness to this. All Čexov's farces — both early and late — are here contained.

Each translation is new, fresh, and highly readable. One is tempted to speculate that they will easily lend themselves to dramatic performance. In his clear and sensible Preface, Mr. Bentley makes no bones about the freeness of the translations (he prefers to call them "English versions"): "A certain style of vocabulary and, even more, a certain rhythm of phrases and speeches has to be established by the dialogue before the larger jokes of situation and character can take effect." Mr. Bentley's purpose in presenting this collection is to exploit to the fullest the dramatic potentialities of Cexov's farces. We are inclined to agree that he has succeeded. If he has, several frequently made observations are moving closer to being confirmed: (1) that the Russian language has a greater, more flexible capacity for exploring the absurd (The Harmfulness of Tobacco and The Brute still fall short of their Russian originals); (2) that the Russian language can more nearly approach and effectively manipulate sheer incoherence; and finally (3) that Čexov's ability to pin-point and dissect the comical and humorous aspects of man's deepest tragedy seems to transcend any language.

In the Preface, Mr. Bentley clearly defines the uses to which these versions have been put; and within this frame of reference, he offers a challenge that will be hard to rise up to:

faciant meliora potentes.

J. Daniel Levan University of Wisconsin

Yar Slavutych. <u>Ivan Franko and Russia</u>. (Literature, No. 5.) Winnipeg: <u>UVAN (Ukrainian Free Academy of Sciences)</u>, 1959. 28 pp., \$0.50.

This is a small, but valuable and unbiased essay about one of the greatest West-Ukrainian writers and his attitude toward Russia. The centennial anniversary of the birth of Ivan Franko (1856-1916) brought about many publications about him in Soviet Ukraine and abroad. Soviet writings are always one-sided and biased, but in the post-Stalin era, there have been some noticeable attempts in the direction of free expression, and cautious endeavors to treat literature and writers objectively, and not only from the Marxist standpoint. Thus, in the literary criticism of E. Kyryluk, O. Bileckyj, and others, published in Kiev in 1956, the first steps are made to give an honest evaluation of the literary heritage of the great humanitarian, Franko, after years of Communist distortions.

Franko was an author of international scope, and in his writings there was not a trace of discrimination against any nation. He also respected the Russian people, wrote often and positively about their remarkable literature, and especially about their great humanitarian writers, such as Herzen, Turgenev, Pamjalovskij, Tolstoj, Černyševskij, Bakunin, Dobroljubov, and Gor'kij. But Franko was a bitter opponent of the oppressive politics of the Imperial Government and foretold also the intolerant, totalitarian nature of the Communist

state.

The humanitarian Socialism of Franko — in spite of the most depressing conditions in which he lived, in spite of bitter experience with some of his own narrow-minded, petty countrymen — is free from any chauvinism or class hatred. In his own Preface to his collection of poems Miy Izmaráhd in 1898, speaking ironically about the new "Marxian religion, based on the dogmas of hatred and class struggle," Franko wrote, that he had "never belonged to that religion ... and — in spite of the sarcastic laughter and contempt of its worshipers — he had the courage to carry his own flag of the old, humanitarian Socialism, based on the ethical and broad humanistic enlightenment of the common people, based on progress, education, science, freedom of speech and human and national freedom ..." (page 8).

In the light of Franko's own words, the Soviet attempt to make him a Communistic writer were foredoomed to failure, and Yar Slavutych points out interesting contradictions to the Soviet claim. There is no complete edition of Franko's works yet, so a complete biography could not be written. However, this essay will be valuable for Franko's future biographer.

John P. Pauls University of Cincinnati

Manfred Kridl. The Lyric Poems of Julius Słowacki. (Musagetes, VI.) 'S-Gravenhage: Mouton and Co., 1958. 77 pp.

It takes such an experienced and brilliant literary historian, theoretician, and critic as the late Manfred Kridl, to exhaust. or at least to discuss fully, within 77 pages, not only one type of writing, the lyric poetry of a great and prolific romantic Polish poet, but also to explain the nature of lyric poetry in general and even to probe into the theory of its structure, composition, and style, as well. As elsewhere in his numerous works of literary analysis, Kridl uses here the structural, or intrinsic, approach to the material on hand, a method which, incapable though it seems of unravelling the actual essence, or the very dynamics, of the poetic substance of a given poet's work, does come very close to an exact description of the elements which make it up and constitutes an objective yet critical appraisal of its impact. The latter is measured in terms of the effectiveness of the devices used and the relative presence in the poem of "artistic truth." These two basic factors had always lain at the base of Kridl's critical criteria. Thus this posthumous volume becomes a lasting proof of fidelity to his own principles of literary investigation, which Manfred Kridl, one of the leaders of Polish structural criticism, had preserved, and even intensified and deepened, in the course of a half-century-long career.

He begins this volume by narrowing down the concept of lyricism from its popular meaning of "emotional state" to one enclosed within the strict boundaries of the lyric poetic experience. Kridl is then able to state the incontestable fact that true lyric poems occupy a modest place in the vast body of

Słowacki's work. By way of concession to the reader who is unfamiliar with Słowacki's production, the author runs through the numerous themes contained in the poet's lyrics, but never missing an opportunity to theorise on the relation between lyric poetry and the poet's personal experience or to warn against the identification of the lyric ego with the biographical one.

It is in the chapter on the structure and composition of Słowacki's lyric poems that Kridl's credo is most fully expressed: rejecting the practise of classifying poems according to their thematic content, he proceeds to describe, and to classify, the material on the basis of its structural and compositional features. (One of the structuralist literary historians' frequent predicaments - one against which this reviewer is far from being immune - appears to be their need to classify literary works even after having made the reader apprehensive of the pitfalls of all classification.) He analyzes the various ways in which the lyric, epic, and dramatic elements combine within Słowacki's preferred descriptive-narrative type of structure. He discusses such devices as the use of dialogue and plot or that element on the fringe of lyric poetry, rhetoric. As usual in intrinsic analyses of literary works, the discussion consists chiefly of description and classification, while the coherence of a given poem, viewed in terms of the effectiveness of the compositional distribution of elements, the originality of the underlying structural conception, and other structural and stylistic devices, becomes the measure of all evaluation.

Kridl further shows Słowacki's evolution. The poet's language developed from the conventional, even the banal, romantic type, through neo-classical rhetoric (in his "revolutionary" poems inspired by the insurrection of 1830) until, by 1835, it had achieved true originality. Kridl characterises Słowacki's favourite style of his mature period as spiritualised or "dematerialised" and one so distinct and personal that it remained virtually unaffected by the Towiański crisis in Paris and the ensuing "mystical" period. Kridl seems to value Słowacki's extraordinary verbal inventiveness most highly in those poems where it is coupled with deliberate and stylised simplicity, such as "Sowiński w okopach Woli." He stops to analyze at greater length the frequent use Słowacki makes of light and light effects: the obsessive quality of this device is such that not only a state of the mind, an abstract idea, or a descriptive detail, but sometimes even an acoustic element will turn into light.

In a meticulously detailed chapter Kridl enumerates the rich and varied versification patterns used by Słowacki and demonstrates how, without bringing about any actual changes in the existing patterns, the poet enlivened and refreshed them, particularly the popular hendecasyllabic verse which he endowed with striking variations of the rhythmic "flow" and an originality of rhyme patters. Kridl concludes his compact, well-organized, consistent volume with a few paragraphs in which he compares Słowacki's lyric manner with that of his great contemporaries and he situates him within the history of Polish poetry and West-European romanticism.

Olga Scherer-Virski Indiana University

Edmund Stillman, ed. <u>Bitter Harvest: The Intellectual Revolt Behind the Iron Curtain.</u> New York: F. A. Praeger [c. 1959]. xxxiii, 313, \$5.00.

Mykola Ohloblyn-Hlobenko. <u>Istoryko-literaturni statti</u> (Zapysky naukovoho tovarystva imeny Ševčenka, CLXVII). München, 1958. 160 pp.

Intellectual revolt within the Soviet sphere of influence has, for the most part, been studied as it appeared in Russian literature. To a western student these "rebels" or "deviationists" are writers like Pilnjak, Zamjatin, Axmatova, Pasternak or Dudincev — all of them Russians. The political debacles in Hungary and Poland in 1956 drew attention to the intellectual unrest in these countries and, for the first time, stimulated interest in Eastern Europe in general. Both volumes under review contribute new material to the illumination of intellec-

tual non-conformity under Soviet rule.

Bitter Harvest is an anthology of a very wide range. It includes poets, short story writers, essayists, philosophers, and journalists from Poland (Hłasko, Drozdowski, Dygat, Kołakowski, Zielinski, Ważyk, Bruk, Sznaper-Zakrzewska, Hertz, Godek, Turski, Infeld), Hungary (Dery, Paloczi-Horvath, Jobaggy, Veres, Gimes, Hay, Nagy), Russia (Jašin, Nagibin, Zdanov, Erenburg, Pasternak, Granin), Vietnam (Minh Hoang), China (Wang Meng), Czechoslovakia (Macourek), Latvia (Heislers), East Germany (Harich), and Yugoslavia (Djilas). With the exception of Djilas' essay on the class struggle, all the pieces were published in their countries of origin, after 1956. They vary considerably in artistic quality, but as expressions of frustration, agony, and protest they have much in common. As Francois Bondy writes in his penetrating Introduction, these writers express "an inner conflict of men who in their political and social reality have experienced that 'alienation' which Marxists consider a typical sign of the position of the intellect under capitalism." The realization of the barrenness of communist cultural and social "construction" does not, in many instances, lead to a complete break with Marxism and to a narrow nationalism, but simply away from Russian influences toward European humanism. Kołakowski's brilliant essay "Responsibility and History" is the best testimony of this tendency.

Hlobenko's <u>Istoryko-literaturni</u> statti (articles on the history of Ukrainian literature) can be regarded as complementary to <u>Bitter Harvest</u>. Among these articles are studies in non-conformity and revolt by Soviet Ukrainian writers in the 1920's and 30's (Khvylovy, Ukrainian prose writers 1920-30) who were the forerunners of the Polish and Hungarian rebellious writers. Their works, generally unknown to the West, are analysed here by a sensitive critic and scholar. The volume, commemorating Hlobenko's death in 1957, contains also his studies on the Heritage of the Kievan Rus' in the Literature of the Baroque, Shevchenko's literary production in 1845, Lesya Ukrainka, Oleksander Oles', Oleh Ol'zhych, Mickiewicz and Ukrainian literature, and the 150th Anniversary of Kharkiv University. All

contribute to our understanding of Ukrainian literature and the intellectual history of Eastern Europe.

George S. N. Luckyj University of Toronto

Amiran-Darejaniani: A Cycle of Medieval Georgian Tales

Traditionally Ascribed to Mose Khoneli. Tr. R. H. Stevenson. New York: Oxford Univ. Press, 1958. xxxiii, 240, \$6.75.

The Amiran-Darejaniani is one of the oldest preserved examples of Georgian secular literature. This literature originated during that breathing-spell in Georgian history which began with the decline of the Seljukid empire in the first decades of the twelfth century, and which came to an abrupt end with the Tatar invasion a century later. The inception of this "Golden Age" of Georgian history was marked by the rule of David the Restorer (1089-1125), its culmination by that of Queen Tamar (1184-1213) and — in the field of literature — by the

creation of Rustaveli's classic, the Vepkhis Tqaosani.

The original Amiran is the Georgian hero of the Prometheuslegend, which is known in the folklore of many peoples of the Caucasus (Abkhaz, Circassians, Ossetes, Armenians) and which may be of Caucasian origin. As often happens to favorite figures in folklore, Amiran became the hero of many legends unconnected with the original myth. In the Amiran-Darejaniani there is no trace of the Prometheus-legend. The work consists of twelve separate stories; the first one about "Abesalom the Indian King" serves as an introduction to the remaining eleven, which - without strict connection, much less development are told to the king by the aged Savarsamidze. They deal with the heroic exploits of Amiran and his peers, and consist largely of battle scenes relieved by descriptions of feasts and journeys. Most of the stories contain elements of the miraculous. The ethos of the work is that of knightly valor, loyalty, and generosity, without any trace of a national or religious ideology. There is also no hint at the individual character of any of the heroes. The charm of the work lies in those features which it shares with the folktale: its naive directness, its vivid color, and its rich store of marvels.

In his short but substantial Introduction Mr. Stevenson discusses the problems of background, date, and authorship of the cycle, compares the work with Western compositions of a similar character (particularly the <u>Chanson de Roland</u>) and devotes a brief section to language and problems of translation. Allowing for the possibility that the Amiran-tales as handed down to us have been strongly influenced by the literary version, the author takes a position against Marr, Kekelidze, and Blake, who hold that they derive entirely from it and that the literary work is a translation or adaptation of a Persian original. Convincing arguments are brought forward to support the view of Bleichsteiner and of most modern Georgian scholars that the

cycle is an original Georgian production, influenced, of course, by Persian models. — Conjectures regarding the date of the work range from the eleventh century to the reign of Queen Tamar (the latter being the traditional view). Mr. Stevenson places the work, or at least the core of it, in the period of David the Restorer. Though his arguments are admittedly not compelling, his conclusion is in agreement with the impression conveyed by the spirit and language of the work, which are as far removed from Rustaveli as they are from ecclesiastical literature. The question of authorship must remain vague.

The translation is as literal as is consistent with good English usage. Deviations from and conjectures regarding the Georgian original are marked in the text and in footnotes; the latter also contain valuable philological comments, as do the

Notes and Appendices at the end of the book.

Especially in view of the difficulty of the material, Mr. Stevenson's work constitutes a considerable achievement, worthy of the tradition established by M. and O. Wardrop with their translations of Rustaveli's <u>Vepkhis Tqaosani</u> and of the Georgian <u>Visramiani</u>. The student of Georgian will welcome it as an invaluable aid in acquainting himself with the twelfth century language. The book is a necessary tool for the nonspecialist interested in Near Eastern literature and folklore.

Aert H. Kuipers Columbia University

Oskar Loorits. Estnische Volkserzählungen. (Supplement-Serie zu <u>Fabula</u>, Reihe A, Texte 1.) Berlin: Walter de Gruyter and Co., 1959. vii, 227, DM 35.

This is, I think, one of the not very numerous books that libraries paying any attention to folktales ought to buy. There are no important English collections of Estonian folktales, and the German collections, with the exception of a volume in the series "Märchen der Weltliteratur," have long been unobtainable. Consequently, Loorits has filled a gap in our resources, and he has filled it very well. His generous sample of 216 tales includes märchen, legends (i. e., Sagen), etiological tales explaining why the natural world is as it is, and jests, all of which are standard fare, and such less usual categories of tales as the narrative explanations of the sounds made by birds and animals and some curious didactic and religious stories that are not quite the same thing as the medieval exempla. Here is a much greater variety of traditional narrative than we ordinarily find in national anthologies.

In his brief Preface he offers some valuable suggestions for further study. He points out, for example, that Estonian narrators do not always sharply separate the foregoing categories of tales. I do not clearly see whether this is, in his opinion, a sign of decay. He does assert that the overlapping of myth and märchen is characteristic of a very early stage in folk-narrative. Such phenomena as these and the general

question of the stability of genres deserve more study, especially in the light of Andreas Jolles, Einfache Formen, which made a big stir in Germany a generation ago and has been recently reprinted. It seems to me that Jolles did not examine actual oral tradition closely enough and was content to talk about ideal constructions. The whole question of the categories that the narrators themselves recognize needs to be examined. From the other side of the world we have a helpful contribution to this question in Katherine Luomala's article, "Western Polynesian Classification of Prose Forms," Journal of Oriental

Literature, VI (1955), No. 2, pp. 16-23.

Loorits began this collection a number of years ago and has continued to work on it in spite of many personal and other difficulties. He has supplemented his original collectanea by a few excerpts from very recently published books that are probably not available in this country. The book includes almost exclusively tales taken from manuscripts. The manuscript collections that he used were made in various regions of the Estonian area. His study of these texts and his general familiarity with Estonian folklore as director of the Estonian folklore archives, 1928-40, have enabled him to see regional differences in narrative style. I wish that he had commented on them at great length. He believes that these differences have survived in tradition because the "Unterjochungsperiode der letzten Jahrhunderte" prevented sylistic unification. Are there comparable regional differences in other countries, for example in Irish, French, or Italian provinces? Do we find in such countries or elsewhere stylistic unification? Loorits does not find, or at least he does not mention, anything akin to this division of Finnish tradition into a western body showing Scandinavian, and an eastern body showing Russian, influences.

Loorits gives perhaps sufficient but in any case very brief citations of standard reference works, and Kurt Ranke has judiciously supplemented them. The very first tale will catch an English reader's attention, for it is a version of Kipling's story of the cat that walks alone. The Estonian version does not appear to be based on the Jungle Books and since the tale does not appear in Thompson and Balys, The Oral Tales of India (Bloomington, 1958), its history raises some difficult questions of origin and transmission. Half a dozen of the Estonian and Lettish authorities cited in the bibliography (pp. 216-217) will be very difficult to find in this country. To suggest the variety of Loorits's materials I add a few references to pertinent comparative studies of themes or tales, e.g., No. 110, "The Tortures of Flax," see my English Riddles from Oral Tradition (Berkeley, 1951), pp. 249-251 and 757-758, No. 679; No. 155, the interpretation of the numbers 1 to 12, see Handwörterbuch des deutschen Märchens, II (Berlin, 1934-40), 171-174 and Leah R. C. Yoffie, "Songs of the 'Twelve Numbers' and the Hebrew Chant of 'Echod Mi Yodea,'" Journal of American Folklore, LXII (1949), 382-411; and No. 195, an old comparison for eternity (a bird visits a mountain of adamant once in a thousand years and pecks once; when it has pecked down the mountain, a second of eternity has passed) - see my "Locutions for 'Never,'" Romance Philology, II (1948-49), 105,

n. 9. One could readily add more, but these citations will suggest the wealth and variety of Loorits's collection. I recommend this excellent book warmly.

> Archer Taylor University of California (Berkeley)

Agnes Kovács. <u>Magyar állatmesék típusmutatója</u>. (Néprajzi Közlemények, III, 3.) Budapest, 1958. 126 pp.

The importance and usefulness of Dr. Kovács's list of Hungarian animal tales needs to be stressed because this modest booklet reproduced from typescript can be all too easily overlooked. It is an account of these tales, as far as they were available in printed books or manuscript collections down to 1957. Arranged according to the standard system of Antti Aarne and Stith Thompson, The Types of the Folktale (FF Communications, 74, Helsinki, 1928), it fits at once into a pattern familiar to students of the folktale. Dr. Kovács's list is especially valuable for the addition of many new types, which will be included in the forthcoming revision of the Types. She has greatly increased the usefulness of her list by adding references to bibliographies of the individual tales as found in Bolte and Polívka, Anmerkungen, and to Dähnhardt's and Graf's studies. Of course the list has a special importance for Hungarian collectors and students of tales. It is intended to emphasize the relatively slight attention that has been given in Hungary up to now to these tales and thus to encourage collecting them. This aspect is emphasized, by implication, in the novel geographical survey of what has been collected (pp. 83-92). I cannot easily cite anything of the kind in other lists of tales. The introductory remarks suggest ideas that one might wish to see developed at greater length, e.g., animal tales are still being told to children while fairy tales are more characteristically told in adult circles (p. 100). They are used, we are told (p. 100), in the explanation of proverbs. One would be glad to know whether such explanatory tales are only Aesopic fables (like "Sour Grapes!") or include tales of other kinds. Dr. Kovács thinks (p. 101) that the cross-influences of tradition and art can be best studied in the animal tales, and we may hope to hear more of this. It was not possible for her to include references to Laurits Bødker, Indian Animal Tales: A Preliminary Study (FF Communications, 170, Helsinki, 1957). This is a list of similar nature, i.e., it is a comprehensive account of a national tradition of animal tales, and is especially valuable, furthermore, for its generous references to bibliographies and historical studies of the tales.

Dr. Kovács's list is part of a very ambitious program outlined in her article, "The Hungarian Folktale-Catalogue in Preparation," Acta ethnographica, IV (1955), 443-477. This is valuable for a historical and critical account of earlier efforts to analyze and list Hungarian folktales and for a very detailed description of the procedure now being followed in

R

e

G

making a new list of them. The illustrative example of the method as applied to Type 511 B, "The Little Red Bull" — a very well-chosen example for us, because this is a familiar English tale — is very instructive (pp. 457-473). The diligence and skill shown by Dr. Kovács and her coworkers are admirable. We may hope for some very useful aids to the study of folktales from Hungary.

Archer Taylor University of California (Berkeley)

B. O. Unbegaun, ed. Henrici Wilhelmi Ludolfi Grammatica Russica. New York: Oxford Univ. Press, 1959. xiii, 102, \$2.00.

Students of the history of Russian are greatly indebted to Prof. Unbegaun for the facsimile edition of the first printed Russian grammar, particularly because both the original (Oxford, 1696) and the edition by B. A. Larin (Leningrad, 1937) are extremely rare. The Introduction by B. O. Unbegaun contains an evaluation and characterization of Ludolf's outstanding work, a work which was not duly recognized in Russia until the thirties. Furthermore, the historical background of this grammar and references to other Russian and Church Slavic grammars of the seventeenth and eighteenth centuries are given, with the addition of useful biographical data and bibliographical notes on Ludolf.

As it is well known, the eminent importance of Ludolf's work lies in the fact that he described the grammar of colloquial Russian of his time and not of Church Slavic, as did his East Slavic predecessors. For the same reason the supplements to his grammar, phrases used in everyday conversation, are even more valuable. Such defects as misspellings or Ludolf's failure to understand the verbal aspects cannot diminish these merits.

Ludolf's work consists of the following parts: a Preface in Latin on the Russian language (with appropriate remarks on the differences between Russian and Church Slavic), the grammar proper (pp. 1-42) with a precise survey of grammatical terms in Russian, the alphabet with samples of the skoropis' (ad. p. 9), abbreviations (pp. 9-10), and five concise chapters on Russian morphology. The text is in Latin and the examples in Russian; the stress is not marked, although Ludolf realized its importance for the differenciation of meaning (cf. múka vs. muká, p. 9).

The second part contains five chapters (pp. 43-67) with dialogues on common topics of everyday life in Russian with Latin and German translations. They were certainly intended as an aid for foreign travelers in Russia. The last and most extensive chapter (pp. 68-81) is devoted to Christian religion and morals, subjects with which Ludolf was primarily concerned. The phrase book is followed by a list of Russian cardinal numbers (p. 82) and an interesting glossary (pp. 83-90)

embracing natural phenomena, expressions of time, names of precious stones, metals, plants, vegetables, fruits, animals, and birds. This is a valuable source, considering the scarcity of Russian dictionaries and glossaries of that time. Latin and German counterparts are given to all Russian words. The work concludes with notes on Russia's natural history, namely on minerals, plants, animals, and the population (in Latin, but with a number of Russian terms in transliteration).

Appended to this reprint are a dedication to Peter the Great and a brief glossary of military terms, which appeared in a specially made-up edition, of which only two copies have been

found until the present.

This facsimile edition is also an excellent reproduction from the technical point of view.

Gerta H. Worth University of California (Los Angeles)

Yar Slavutych. Conversational Ukrainian. Edmonton: Gateway Publ. [1959]. xvi, 368 pp.

Conversational Ukrainian, by Yar Slavutych, is a welcome addition to the existing textbooks of Ukrainian for use in colleges and universities in Canada and the U.S. A., viz., G. Luckyj and J. B. Rudnyckyj, A Modern Ukrainian Grammar (Univ. of Minnesota Press, Minneapolis, 1949; 3rd printing: UVAN, Winnipeg, 1958) and J. W. Stechishin, Ukrainian Grammar (Ukrainian Canadian Committee, Winnipeg, 1951; 2nd edition, 1958). As the title indicates, its main purpose is to present the literary Ukrainian of today in its conversational form. The book is planned to include 100 lessons. The first part, the book now under review, gives 50 of them and over 2000 of the most commonly used Ukrainian words and phrases. Each lesson is introduced by a dialogue and extended by a reading text and English-Ukrainian translation. Grammar is discussed only as an explanatory basis for the material presented in each chapter. Simultaneously, idiomatic expressions are introduced in Ukrainian and their English equivalents given. To give the student a basic knowledge of Ukraine and some information about Ukrainians in Canada and the U.S. A., the material is referred mostly to facts from Ukrainian history, geography, culture, and particularly literature. In such a way, the user of the book gets acquainted with nearly all aspects of Ukrainian life, and becomes prepared for reading Ukrainian books and periodicals with ease.

The author suggests: "each lesson [can] be covered in about three periods. A fourth period should be devoted to a review of the lessons already presented, to dictation and, after two or three months of study, to free conversation under the teacher's guidance. A fifth period should be allowed for examinations which should be both oral and written" (p. vii). In this reviewer's opinion it is not necessary to restrict the use of each lesson to five units of teaching. They can be mastered in one or two depending on the advancement of students in

Ukrainian, and on time assigned for teaching Ukrainian in each school. Slavutych's work is the result of long experience as a teacher of Ukrainian at the U. S. Army Language School at Monterey, Calif. There he has already participated in compiling a basic course in Ukrainian (22 workbooks). Moreover, Slavutych is well known as a modern Ukrainian poet and translator. His selected poems in English translation were recently published under the title Oasis in New York by Vantage Press. His Conversational Ukrainian can be sincerely recommended to any college or university offering Ukrainian courses and also to those who have an inadequate knowledge of Ukrainian and wish to improve it by individual study.

J. B. Rudnyckyj University of Manitoba

J. T. Shaw, ed. The American Bibliography of Slavic and East European Studies for 1958. (Slavic and East European Series, XVIII.) Bloomington: Indiana Univ. Pubs., 1959. xiv, 112, \$2.00.

All Slavists and students of Eastern Europe should appreciate the initiative and the work done by the editor and his collaborators in compiling the bibliographies of Slavic and East European Studies in America. The first issue of the bibliography, for 1956, covered only the humanities. The second and the third (present) issue were expanded to cover both the humanities and the social sciences, and include the following sections: General, Geography, History, Political Science, Anthropology, Law, Economics, Education, Linguistics and Literature, Fine Arts, Folklore, Philosophy and Religion. Books and articles are listed, but not reviews, unless the review is substantial enough to be considered an independent article.

The reader may find perhaps omissions of some bibliographical data, but here one may blame the authors who did not send lists of their own publications. We must follow the request of the editor and send him the bibliographical information concerning our own works. The list of abbreviations shows that articles were listed from more than 150 journals. It is well known that bibliographical works in the U. S. S. R. and in some Eastern European countries are silent about Western studies in the Slavic and East European field. The critical review published in the Revue des Études Slaves by Professor Mazon and other French scholars, includes only the works the editors consider the most significant. All this justifies the publication of the American bibliographical work which reflects the growing interest in the field of Slavic and East European studies in this country.

George Ivask University of Kansas

Mikhail Zetlin. The Five: The Evolution of the Russian School of Music. Tr. and ed. George Panin. New York: International Univ. Press [c. 1959]. 344 pp., plates, \$5.00.

In this book Mikhail Zetlin presents the beginnings of the Russian School of music. It contains sixteen brilliant essays on, among others, Stasov, Glinka, Balakirev, Borodin, and

Musorgskij.

It is only proper to start the book with a chapter on Vladimir V. Stasov (1824-1906), who played such an important role in the emergence of the Russian national school. It was he who first launched the expression "The Mighty Company" (Mogučaja kučka) in an article of May 24, 1867, in a St. Petersburg newspaper. Although in that article he did not specifically name the so-called "Five" (Balakirev, Borodin, Kjui, Musorgskij, and Rimskij-Korsakov), these composers were identified with the cause promoted by Stasov. When Glazunov appeared, he was declared by Stasov a natural heir to the "Five." Stasov's writings, particularly the biographies of Glinka, Musorgskij, and others, enjoy even today the undisputed reputation of au-

thenticity.

Comparatively little is known about Russian music at the beginning of the eighteenth century. Peter the Great traveled in Europe and became acquainted with Italian opera, which subsequently flourished in Russia under Catherine II, and composers like Manfredini, Galuppi, Traetta, and Paisiello were the most influential musicians in Russia from 1776-1794. Catherine's high interest in music and opera may be seen in her correspondence with Melchior Grimm, the French Encyclopedist and friend of Rousseau. The few composers of Russian extraction, such as Beresovskij, Bortnjanskij, and Fomin, wrote in the Italian style. A. Tetov followed Mozart to some extent. Only A. Verstovskij started to use Russian "vocabulary," rooted in folklore, thus becoming a forerunner of Glinka. Glinka, the father of Russian music, revealed elements of nationalism in his opera A <u>Life for the Czar</u> (produced in Soviet Russia under the title <u>Ivan Susanin</u>). None of his followers, such as Serov, Dargomyžskij, Rubenstein, or even Čajkovskij, have the significance of the following "Five," for they were still under the spell of Western music, using only occasionally Russian folklore or even pseudo-folklore. Thus we may compare the relationship between Cajkovskij and Musorgskij to that of Erkel or even Liszt to Bartók.

Unfortunately, one has difficulty following the development of Russian musical nationalism in this book, on account of its overwhelming anecdotic element. But even for these anecdotes,

Mikhail Zetlin's book has definite interest and value.

To this reviewer the chapter "Balakirev in Prague" was especially interesting. Ten years after Glinka's death the Czech National Opera in the Bohemian capital decided to stage both A Life for the Czar and Ruslan and Ljudmila. In order to give a demonstration of Panslavic unity, a Russian conductor was called for the performance. Glinka's sister Sestakova recommended Balakirev as Glinka's best Russian pupil and disciple. The performance took place in 1867. Balakirev's

R

fo

W

i

n

impressions of Prague were mixed. The Czechs reminded him of some of the Russianized Germans he knew in St. Petersburg, and whom he had always despised. The first performances of A Life for the Czar were conducted by none other than the great Smetana — but what a performance! The tempi were all wrong and the Patriarch was dressed as a rabbi. It was as though Smetana was purposely trying to turn the whole piece into a farce. "Milij's" impression was that all the troubles were fabricated by pro-Polish elements and were purposely obstructive. This article is a small contribution to Panslavism in music in 1867.

Most interesting are the pages on Borodin, "the Chemical Gentleman," and on Musorgskij's non-conformist character.

It might be worth mentioning that all of the "Five" with the exception of Balakirev, started out as rank amateurs, to whom music was often a hobby. Rimskij-Korsakov was a naval officer, Kjuj an army engineer, Borodin a professor of chemistry, Musorgskij a subaltern in the guards. It sometimes happens in music history that an important musical movement is inaugurated by amateurs, as for example the monodic style around 1600.

The influence of the "Five" on the development not only of Russian music of the Soviet period, but also of Western music can hardly be overrated. This book, written with love in a most vivacious style, helps us to understand better this significant period of Russian music.

Paul Nettl Indiana University

Valentine T. Bill. The Forgotten Class: The Russian Bourgeoisie from the Earliest Beginnings to 1900. New York: F. A. Praeger [c. 1959]. 229 pp., \$5.00.

Dr. V. Bill's little book deals, as its subtitle indicates, with the evolution of the middle class in Russia from the Kievan age to the twentieth century. Its first chapter presents an account of "the Morozov family: the archetype of the Russian bourgeoisie." The remaining seven chapters, arranged chronologically, treat a number of important topics in the history of the Russian middle class, from "bright beginnings come to naught," through "the giant obstacle: the state" and "a puritanical goad," that is, the Old Believers and their impact on the development of the Russian bourgeoisie, to the nineteenth-century activity and position of the middle class, described in the chapters entitled "the bloom and the blight," "a distorted image," and "stunted roots." The notes are relegated to the back of the book. The volume also contains a Preface and a bibliography, but no index.

When so much has to be said in so few words, the words should be weighed. Yet Dr. Bill generalizes glibly, dogmatically, and at times most mistakenly. The following paragraph epitomizes the misinformation which she offers her readers

when discussing the history of Christianity, the iconoclastic controversy to be exact. Be it noted that here — contrary to Kipling's dictum — East becomes West and West becomes East: "The disparate feelings of the Eastern and the Western followers of Christ are strikingly illustrated in the dispute which raged so furiously over the matter of the worship of images. 'Thou shalt not make unto thee any graven image,' says the second law of Moses. But the Byzantines not only make images, or icons, of the most surpassing beauty and expressed in them a blazing spirituality, but they worshiped these images and, through them, God." (p. 42.) This passage, by the way, also illustrates well the author's vivid style, a judg-

ment of which would be largely a matter of taste.

Dr. Bill's account of early, medieval, and early modern Russian history suffers similarly from errors, although not on the same scale. On page 48 she asserts, without any evidence, that in A. D. 1125 Novgorod declared its independence from Kiev. On page 58 she declares that only Novgorod was saved from the Tartar devastation, thus forgetting Smolensk, Polotsk, Rostov, as well as certain other towns and areas. On page 62 - still on the subject of Novgorod - she proclaims it, on the eve of A. D. 1478, "the one vital Russian domain" not yet subservient to Moscow, in disregard of such other princedoms as Tver, Vjatka, and Pskov. Sweeping generalizations flow unabated. Dr. Bill even concludes that "theological treatises, sermons, and philosophical discussions were products of the rebellious mind of the Old Believers alone" (p. 155), an extraordinary statement which eliminates in one stroke several centuries of religious teaching and writing of the Russian Orthodox Church. Quite as damaging as the factual errors is the author's propensity to accept strking, at times extreme, interpretations, and to exaggerate them further, almost to the point of caricature. This happens, for example, in her panegyrical treatment of Kievan society and culture and in her overwhelming emphasis on the progressive nature and impact of the Old Believers.

The narrative does improve once it reaches the nineteenth century. It becomes fuller and more reliable. Above all, it attains the level of an independent discussion rather than a mere compilation. Dr. Bill has some interesting things to say in particular about such pioneer businessmen as Samuel Poljakov and Savva Mamontov, as well as about the treatment of the bourgeoisie in Russian literature, notably by Ostrovskij, Saltykov-Sčedrin and Gor'kij. In the handling of these and similar topics, economic, social, and cultural history blend much better than in other parts of the volume.

The Forgotten Class represents no contribution to knowledge. Nor can it be recommended as a dependable introduction to the history of the Russian bourgeoisie. But it contains stimulating pages and sections. And it adds something in an area of study which is very poorly represented in English.

> Nicholas V. Riasanovsky University of California (Berkeley)

Michael B. Petrovich. The Emergence of Russian Panslavism, 1856-1870. New York: Columbia Univ. Press, 1956. xv, 312, \$5.00.

The book under review deals with a subject that until recently was largely misunderstood in the western world generally and particularly by the English speaking portion of it. No doubt, to an outside observer the phenomenon of Panslavism presented

a picture of utmost complexity.

Rather than being a uniform movement with a fixed ideology, Panslavism is a generic term used for the description of a number of movements, both cultural and political, which in the nineteenth century started in almost all Slavic countries. Its foundation - consciousness of racial and language kinship of all Slav peoples, as well as belief in the necessity of their cooperation - was the same; but its motives, aims, and practical implementation were different in keeping with the different interests and policies of the individual Slav nations. To be properly understood, Panslavism must be studied from a dual point of view: first, in the terms of the utopian ideal of Slavic unity and, second, from the viewpoint of the role played by the idea of Slavic co-operation in the internal cultural and political life of the different Slavic societies. Slavic solidarity was of great importance in the dramatic process of the national revival of the Western and Southern Slavs, providing them with material and, above all, psychological support in their struggle against the domination of the Turks, Germans, and Magyars.

Russian Panslavism must be considered in the general context of the intellectual and political life of nineteenth century Russia. It was to a large degree a by-product of the Slavophile movement, drawing heavily on its ideology and sharing with it some of its most prominent representatives. The early Russian Panslavs were imbued with a spirit of idealism characteristic of the Slavophiles. Their effectiveness, however, was marred by their almost fanatical insistence on the Orthodox faith as the true religion of all Slavs, and by their efforts to induce the non-Russian Slavs to accept Russian as their literary language. In the middle sixties, when the small group of Panslav enthusiasts was joined by the more politically-minded protagonists of Russian imperialism, such as Danilevskij and Fadeev, the Panslav movement developed a more definite political program aiming at the creation of a Slavic union under the direction of Russia. It is not without interest that the Slav federation proposed by Danilevskij was - with the exception of Constantinople coterminous with the sphere of Soviet influence established by

Stalin in 1945.

Professor Petrovich clearly brings out what can be regarded as the most characteristic feature of Russian Panslavism, namely the lack of psychology and tact on the part of its representatives, who rather presumptuously believed that the smaller Slavic nations would be prepared to sacrifice their cultural identity and political independence in favor of a Russian-dominated union. There is no doubt that the Southern and Western Slavs were eager to gain Russian support for their national aspirations. None of them, however, were willing to be submerged in the huge Russian Empire. As Professor Petrovich

В

of

th

Re

po

er ei

gr

on

pr

CO

fii m sp in ar th th fi

tie Se st ge m th

w sh th ac ni de th

na

points out, this "Russian peril" really never existed in the last century. Even in the period of the late sixties Panslavism never played a decisive role in the determination of Russian foreign policy. Despite the apparent success of the 1867 Slav Congress in Moscow, the idea of Slavic solidarity had little effect on the Russian public; the bureaucracy, intelligentsia, and the middle classes remained largely indifferent to Panslav appeals.

Professor Petrovich's book is a solid and mature work, a product of a conscientious search for materials wherever they could be found. A high degree of skill was required to produce a study which indeed gives a comprehensive and much-needed account of the origins and the first phase of Russian Panslavism.

Václav Beneš Indiana University

Barbara Jelavich. Russia and the Rumanian National Cause, 1858-1859. (Slavic and East European Series, XVII.)

[Bloomington:] Indiana Univ. Pubs. [1959]. xi, 169, \$4.00.

The major problems related to the Rumanian principalities of Moldavia and Wallachia were successfully analyzed nearly thirty years ago by T. W. Ricker in The Making of Roumania. One important factor, the nature and extent of Russian influence during the critical years 1858 and 1859, was not accorded sufficient treatment by Riker, largely because Russian archival materials were not accessible in 1931. The present monograph specifically aims to "describe and explain, on the basis of unpublished Russian materials, the Russian policies and motives in the most important year of the Rumanian national movement and to clarify a major episode in Russian foreign relations in the nineteenth century." Within these self-imposed limitations, the task is accomplished by utilizing the private papers and official reports of Nikolai Karlovich Giers, the Russian consul-

general in Bucharest from 1858 to 1863.

The author investigates methodically Russian policies toward and in the Rumanian provinces from 1858 to 1859, particularly the work of Giers and his fellow consul in Moldavia, Sergej Ivanovič Popov. The conclusions of Riker and other students of the union of Moldavia and Wallachia regarding the general nature of Russian policy during these years are not materially challenged by Mrs. Jelavich. She too emphasizes the contradictions involved in Russia's rapprochement with the France of Napoleon III, given her traditional attitude toward the Rumanian provinces. Napoleon's support of Rumanian nationalism and political liberalism clearly conflicted with Russian conservatism and opposition to losing control over Wallachia and Moldavia, the gateway to Constantinople. Where she differs from earlier writers is in her clear delineation of the areas of compromise. In general Russia was prepared to accept the leadership of France in the settlement of the Rumanian problem, but was staunchly opposed to liberalization of domestic policies in the Rumanian provinces, particularly as they affected land tenure and relationships with the Orthodox

B

d

Church outside the principalities. Mr. Jelavich reveals that despite differences in the views and attitudes of Russia's representatives in Moldavia and Wallachia on several major issues, the official Russian policy executed by Giers consistently opposed any measures that would weaken the political and economic strength of the conservative boyars and bring about the expropriation of the "Dedicated Monasteries" (the extraterritorially administered monastic lands which supplied much of the revenue to maintain the Holy Places). These findings are indeed significant as they help to explain the Rumanian basis for the deterioration of Franco-Russian relations and accompanying growing friction between the principalities and Russia. The cautious but deliberate defiance of Russian recommendations by Alexandru Ioan Cuza in 1858 and 1859, ventured chiefly on the strength of French support and realization of Russia's dilemma, boded ill for future relations between "conservative" Russia and "liberal" France and Rumania respectively; these factors are all carefully elucidated.

It is regrettable that the author limited the chronological scope of her study to 1858-1859 alone. As more sources become available, it is to be hoped that Mrs. Jelevich will expand her investigation into a much-needed study of Russo-Rumanian relations from 1848 to the attainment of Rumanian independence

in 1878.

Stephen A. Fischer-Galati Wayne State University

- Milovan Djilas. Land Without Justice: An Autobiography of His Youth. New York: Harcourt, Brace and Company, 1958. 365 pp., \$5.75.
- Joel Martin Halpern. A Serbian Village. New York: Columbia Univ. Press, 1958. 325 pp., \$6.00. Illustrations by Barbara Kerewsky Halpern and original photographs by the author.
- Jozo Tomasevich. Peasants, Politics, and Economic Change in Yugoslavia. Stanford: Stanford Univ. Press, 1955.

Although each of these books deserves consideration in its own right, there is a recurring theme running through them all:

namely, rural social change.

Djilas, in his reminiscences of his youth in Montenegro, presents a gallery of portraits, most of whose subjects are unattractive personalities by American standards. They include kinsmen involved in tribal feuds, bandits preying upon Moslem Slavs and fellow-Montenegrins, chieftains fighting for the freedom of their rocky hills, and teachers in Kolašin and Berane—where Djilas received his education. The book brings out the violence accompanying one political change after another, but also traces the effects of these events upon the personalities

described. Djilas also etches in the shifting relationship between the peasantry and the townspeople, as new merchants rose to power and their children looked down upon the village children attending school in the town. Land Without Justice is no well-rounded treatment of Montenegro, but an intimate glimpse of its harsher, sterner features as seen by one whose family faced its full share of difficulties. One learns relatively little about Djilas the youth but, in the philosophical comments with which he closes each chapter, one learns much about the mature, more mellow Djilas who self-confidently follows a tor-

tuous course in pursuit of the dream he had as a youth.

Halpern's account of Orašac, a Serbian village, also concerns itself with change. This theme runs through not only his introductory chapters on setting and history but through his treatment of Making a Living, Shelter, Clothing, and Food, and Social Organization. His use of autobiographical accounts, prepared for him by some of the local villagers, skilfully sets forth the differences between life before World War I and today. He finds relatively little change in his examination of Religion, Holidays, and Folk Beliefs although fully aware of the agents of change in his description of Government and the Village. After showing that the Orašac Villagers thinks of himself as a Serb. but not yet a Yugoslav, with a lively but uninformed interest in the outside world, he summarizes significant changes in his concluding chapter on Some Thoughts on a Serbian Village: first, increasing centralization of power in the hands of the national government; second, villager more and more a part of a cash economy; third, the state's increasing regulation of the peasant's life (taxes, laws, military service, etc.); fourth, faster rate of change in technology and material culture than ever before; fifth, nonmaterial changes such as the decline of the zadruga (or joint-family); sixth, migration to town and increased income from nonfarm sources. Halpern's work also brings to light the social continuities that have not yet changed and which resist radical innovations by government, such as collectivization of agriculture.

Tomasevich, in combining the topics of Peasants, Politics, and Economic Change in one volume, deals with the major ingredients of change down to World War II. For many years this volume will remain the definitive work on these subjects because the author has set the phenomena which he treats in careful historical perspective, with due emphasis upon socio-economic factors as well as the political. In chapters 6-11, he has authoritatively described these changes down to World War I, bringing out some of the same ones mentioned by Halpern. He has then, in Chapters 13 through 28, examined the topics of major economic importance in Yugoslavia during the years between the two world wars, including natural resources, population, agrarian reform, size structure of farms, government measures, farm products — production and marketing, rural

health, taxes and credit.

To re-read these three books, as I have done, immediately upon returning from a visit to Yugoslavia (October 1959) makes me alert to any false notes that might be found. These books stand up surprisingly well even on such a second reading, especially when one remembers the limitations within which each

author was working: Djilas was obviously drawing upon what must be a memory replete with detail and probably had little opportunity to consult associates of his youth or the American professor who did an excellent translation of his work; in their study of Orašac, Halpern and his wife, as outsiders in the village, had to avoid questioning about sensitive political topics which are of crucial importance in understanding the strong undercurrents in Serbian village life today; Tomasevich had to work at a distance from his basic economic source data, although he was able to check many of his findings with Yugoslav economists who did have access to these data. With such additions as these three books to the growing literature in English on Yugoslavia, there is no reason why the well-read American should not develop a real familiarity and lively interest in that country.

Irwin T. Sanders Boston University

BRIEF NOTICES

Melvin C. Wren. The Course of Russian History. New York: The Macmillan Co. [c. 1958]. xiii, 725, \$6.95.

This textbook history of Russia by a professor of history at Montana State University concentrates almost entirely upon political, diplomatic, and military history. As its maps indicate, it is really a history of the dynastic expansion of Russia down to 1945; only 8 of the 725 pages are devoted to the period from the end of Wold War II to early 1958, when the volume

was completed.

This book has serious flaws. It ignores Russian literature and other culture almost completely. Thus, the great novelists and novels of the nineteenth century are barely mentioned, while eight pages are given to Napoleon's invasion in 1812. The Old Believers in the seventeenth century receive one paragraph, and Pan-Slavism two paragraphs of inadequate and inaccurate description. The national minorities are given little attention, and the contribution these groups made to the revolutionary movement is ignored. Even Communist doctrine receives far less space than necessary for understanding the last seventy years of Russian history.

Each chapter, with a few exceptions, has a brief bibliogra-

phy, and there are a few illustrations.

Charles and Barbara Jelavich, ed. Russia in the East, 1876-1880. (Studies in East European History, VI.) Leiden: E. J. Brill, 1959. xii, 173, 24 guilders.

This volume is an annotated edition of the letters written between 1876 and 1880 by A. G. Jomini, senior counsellor in the Russian foreign ministry from 1856 to 1888, to N. K. Giers, who was assistant Russian foreign minister during the 1870's and

until 1882, when he replaced Prince A. M. Gorčakov as foreign minister.

The letters are divided into two groups, one, written between May 1876 and the summer of 1878, dealing with the Balkan Crisis and the Congress of Berlin, and the other, written in 1879 and 1880, dealing with the settlement of the Balkan problem, negotiations for the renewal of the Dreikaiserbund, and the Kuldja crisis with China. The letters which were made available to the Jelaviches of the University of California in Berkeley by the grandson of N. K. Giers, Serge Giers, have been published in full, except for some military detail, and the various groups of letters are preceded by brief excellent introductions. The footnotes are useful, and the editors have also provided a valuable description of the Giers collection and the uses thus far made of it. The volume as a whole is a welcome addition to the materials available on the history of Russia in the nineteenth century.

Emanuel Pollack. The Kronstadt Rebellion (The First Armed Revolt Against Soviets). New York: Philosophical Library [c. 1959]. iii, 98, \$3.00.

This brief narrative seeks to describe the rebellion of the sailors and garrison on Kronstadt island against Communist rule in March, 1921. The book is violent in its criticism of Communist rule. Its research is so careless and shallow that the volume is useless, and one wonders why it was published.

Alexander Dallin, comp. Soviet Conduct in World Affairs: A Selection of Readings. New York: Columbia Univ. Press, 1960. x, 318, \$4.50.

This is a collection of scholarly essays of interpretation of Soviet foreign policy written and published between 1947 and 1958. The volume was compiled and published by Professor Alexander Dallin of the Russian Institute of Columbia University as a convenience for students of Russian foreign policy.

The book contains some most significant and stimulating interpretations, such as those by George Kennan, former American Ambassador to the Soviet Union; Michael Karpovich, late Curt Hugo Reisner Professor of Slavic Languages and Literatures at Harvard University; Philip E. Mosely, Director of Studies at the Council on Foreign Relations; Robert C. Tucker, Associate Professor of Government at Indiana University; and Marshall Shulman, Associate Director of the Russian Research Center at Harvard University. Some of the other essays, it seemed to this reviewer, were not important. However, Professor Dallin has also provided a list of nine other interpretations for those interested.

Irwin T. Sanders, ed. <u>Collectivization of Agriculture in Eastern</u>

<u>Europe.</u> [Lexington:] <u>University of Kentucky Press</u> [c. 1958].

<u>x, 214, \$5.00.</u>

In this book a group of authoritative scholars analyze the postwar efforts of Communist regimes in Eastern Europe to regiment the peasant by so-called "collectivization." The collection, containing contributions by Philip E. Mosely, Nicolas Spulber, Enno E. Kraehe, Edmund Stillman, Ernest Koenig, Jezo Tomasevich, and Irwin T. Sanders (editor), grew out of a seminar at the University of Kentucky in the spring of 1955. It is a valuable addition to the scholarly literature on communism in postwar Eastern Europe.

Abdurakhman Avtorkhanov. Stalin and the Soviet Communist
Party: A Study in the Technology of Power. New York:
F. A. Praeger [c. 1959]. iii, 379, \$6.00.

Mr. Avtorkhanov, a former official of the Communist Party apparatus in Moscow and now a refugee scholar working in the Institute for the Study of the U. S. S. R. in Munich, holds that the essence of Stalinism is the "technology of power." The book combines personal memoirs of great interest with a serious analytic study of the Stalin period's politics. This seeks to show that Stalin "completely destroyed the existing Party machine and the Party cadres established by Lenin" and built on its ruins a system of total one-man rule. The final chapters continue the story into the Xruščev period. Though unevenven in quality, the book is a valuable contribution to the understanding of Soviet political development in Stalin's time.

Karl Marx. A World Without Jews. Tr. and Intr. Dagobert D. Runes. New York: Philosophical Library [c. 1959]. xii, 51, \$2.75.

In his youthful essay of 1843, Zur Judenfrage, Marx not yet fully a Marxist - described Judaism as "money worship" and portrayed it as the "practical religion" (i.e. the ethos, as we would say today) of Jew and Christian alike in the modern world. In other words, he pictured modern society as Judaized through and through. Accordingly, his concluding demand for the "abolition of Judaism" was quite simply a preview of his later program for the abolition of capitalism, which he always interpreted as money worship in its essence. Mr. Runes, who has produced here a not completely accurate new translation of the essay, wittingly or unwittingly misses this main point in giving it the misleading new title, A World Without Jews, and in using it to present Marx, in his Introduction, as a theoretical originator of modern totalitarian practices of anti-Semitism. The criticism of Marxism is a very important task for scholars, but it should not be performed on such a flimsy or fraudulent foundation.

Stanley W. Page. Lenin and World Revolution. New York: New York Univ. Press, 1959. xviii, 252, \$5.00.

This detailed account of Lenin's career as a revolutionist derives its chief interest from the thesis which it was written to prove - that the whole of Lenin's behavior on behalf of Russian and world revolution was motivated not by revolutionary fanaticism as such but rather by "a compulsive need to dominate," i.e., a neurotic quest for personal power and glory. The study is, however, marred by a serious methodological defect. The thesis is not proved but merely presupposed, and the author soon begins to cite it as proof of what he is trying to prove. Accordingly, he does not achieve his objective. The factual material in the book is, however, carefully collated from original sources and interestingly presented.

> Robert C. Tucker Indiana University

Louis Greyfié de Bellecombe. Les Conventions collectives de travail en Union Soviétique. (École Pratique des Hautes Études, Sorbonne, VIe Section: Sciences Économiques et Sociales.) Paris: Mouton and Co., 1958. 172 pp.

The book presents an analysis mostly of the juridical aspects of the Soviet labor agreements, as well as an over-all view of the industrial relations in the U.S.S.R., examined in the historical perspective. The author studies the method of collective bargaining process, the framework of labor agreements, and the conflicts related to them, during the revolutionary period, the N. E. P., the period of the first Five-Year

Plans, and the "contemporary" period (1947-57).

As it is known, the object of the Soviet collective bargaining agreements is not the determination of the size of the payroll nor of the level of wages - the very heart and soul of collective bargaining and of labor agreements in the free enterprise countries. Wage differentials and total payroll are determined in Russia by governmental decisions in function of planning considerations. What the Soviet labor agreements deal with, are the ways and means by which labor is to be mobilized for the plan, and the establishing of certain obligations for management, concerning the provision of the best conditions for the fulfillment of the planned tasks.

After stressing that the signature of labor agreements has fallen into disuse for many years, the author indicates the current revival of this procedural system in the U. S. S. R. The agreements play only a secondary role, however, since they are systematically disregarded by the managers, while the trade unions lack any means for enforcing them.

The book is compact, well-written, and will prove useful for those who are interested in the study of industrial realtions

in the Soviet Union.

N. Spulber Indiana University

NEWS AND NOTES

AATSEEL Annual Meeting, MLA Slavic Sections

The Sixteenth Annual Meeting of the AATSEEL was held in the Sheraton-Blackstone Hotel in Chicago, from December 27 to 29, concurrently with the MLA annual meeting.

AATSEEL Program. In the first AATSEEL literature session, on Sunday, December 27, 9:30-11:15 a.m., with Felix Oinas, Indiana Univ., presiding, the following papers were read: "The Historicity of Puškin's 'Poltava,' 1709-1959," J. F. Pauls, Univ. of Cincinnati; "Aleksandr Tvardovskij — Soviet National Poet?" R. Vlach, Univ. of Oklahoma; "Zola's Excursion into Russian Journalism, 1875-1880," P. A. Duncan, Oklahoma State Univ.; "The Russian Citizen Talks About His Own Literature," D. Levan, Univ. of Wisconsin. Papers read in the second literature section, 11:45 to 1:00 p.m., with Catherine Wolkonsky, Vassar Coll., presiding, included "A Czech Poet Translating into English," R. Sturm, Skidmore Coll.; and "Mazepa in Slavic Literatures," W. Lew, Marywood Coll.

The Executive Council met from 1:00 to 3:00 p.m.

A symposium on the Status of Russian in Secondary Schools, with Professor Helen B. Yakobson, George Washington Univ., presiding, was held from 3:30 to 5:30 p.m. Regional reports were given by R. W. Leland (Orinda, Calif.) for California; N. B. Levin (Univ. of North Dakota) for North Dakota; Deming Brown (Univ. of Michigan) for Michigan; J. T. Shaw (Indiana Univ.) for Indiana; Morton Benson (Ohio Univ.) for Ohio; and Irwin Weil (Brandeis Univ.) for Massachusetts. Albert Parry, Colgate Univ., gave a report on TV Russian Instruction — Results of the Ford Foundation Survey.

In the linguistics section, on Monday morning, December 28, 10:00-11:15 a.m., with Harry Josselson, Wayne State Univ., presiding, the following papers were read: "Sputnik and -nik Derivatives in the Present Language of North America (U. S. and Canada)," J. B. Rudnyckyj, Univ. of Manitoba; "Unstressed /o/, /e/ in Modern Literary Russian," Oleg Maslenikov, Univ. of California (Berkeley); and "American-

Russian Speech," Morton Benson, Ohio Univ.

The third literature section was held on Monday from 1:30 to 3:00 p.m. Thomas Magner, Pennsylvania State Univ., was chairman. The following papers were read: "The Legend of Buddha's Life in the Works of Russian Writers," Tatiana Sklanczenko, Indiana Univ.; "Gor'kij's Relations with Symbolists and the Bolsheviks," Irwin Weil, Brandeis Univ.; "The Art of Elin Pelin," Albert B. Lord, Harvard Univ.; "Karel

Čapek's R. U. R. and A. N. Tolstoj's Bunt mašin," William E. Harkins, Columbia Univ.

The annual AATSEEL Business Meeting was held from 3:30 to 6:00 p, m.

M. L. A. Slavic Sections. A Conference on the Place of Slavistics in Comparative Literature was held from 4:15 to 5:30 p.m. on Monday, December 28, with Zbigniew Folejewski,

Univ. of Wisconsin, as discussion leader.

Anthony Salys, Univ. of Pennsylvania, was chairman of Slavic 2: Slavic and East European Linguistics, from 9:00 to 11:00 a.m. on Tuesday, December 29. The following papers were read: "The Names of Colors in Slavic Languages," Boris O. Unbegaun, Oxford Univ.; "The Singular-Plural Opposition in the Slavic Languages," Edward Stankiewicz, Indiana Univ.; and "Some Questions of Grammatical Norms of Slavic Languages," Constantine Bida, Univ. of Ottawa. Officers elected for 1960 were Thomas F. Magner, Pennsylvania State Univ., chairman; and William R. Schmalstieg, Lafayette Coll., secretary.

William B. Edgerton, Indiana Univ., was chairman, and Ralph Matlaw, Princeton Univ., secretary, of Slavic 1: Slavic and East European Literatures, from 11:30 to 12:45 a.m. Papers read included: "Sacrifice as Insult in The Brothers Karamazov." Edward Wasiolek, Univ. of Chicago; "The Use of Detail in Chekhov's My Life," Thomas G. Winner, Univ. of Michigan; and "Croatian Émigré Writers," Ante Kadić, Indiana Univ. Officers elected for 1960 were Deming Brown, Univ. of Michigan, chairman; and Peter Rudy, Northwestern Univ.,

secretary.

American Name Society. The President's Address was given by J. B. Rudnyckyj, University of Manitoba, on Sunday, December 27, at 6:30 p.m., on the subject "Slaves or Glorious Ones — Etymology of the Name Slav."

N. F. L. T. A. Open Meeting. On Wednesday evening, December 30, with Julio del Toro, University of Wisconsin (Milwaukee), presiding, the program included "Africa in the World Language Picture," Stephen A. Freeman, Middlebury College; and a panel discussion, chaired by Leon E. Dostert, Georgetown Univ., on the topic "Tradition and Innovation in Foreign Language Teaching." Panelists included Henry Grattan Doyle, (Emeritus) George Washington Univ.; Frederick D. Eddy, Georgetown Univ.; Winfred P. Lehmann, Univ. of Texas; and Albert H. Marckwardt, Univ. of Michigan.

AATSEEL Business Meeting. The annual business meeting was held on December 28, from 3:30 to 6:00 p.m., and opened with the presidential address, "AATSEEL and the Future," by Leon Twarog, 1959 President of AATSEEL [see above, pp. 46-50]. Next, President Twarog reported on actions taken by the Executive Council during its meeting on December 27. President Twarog said:

The Executive Council at its meeting acted to meet the changing needs of our organization by proposing some amendments to our Constitution. I shall simply mention them here, for no action can be taken by the membership until next December, after the proposed

amendments have been published in our Journal.

(1) It was decided to propose to increase the number of regional Vice-Presidents from three to six, two of which shall be secondary-school teachers. This will enable secondary school teachers, who are becoming more numerous in AATSEEL, to have some voice in its affairs. An additional Vice-President is also needed to represent such areas as the South,

which has been neglected to this time.

(2) The second amendment is also concerned with the distribution of national officers. At the moment, at least one of our national officers must be a resident of New York State, because AATSEEL is incorporated under the laws of that state. In effect this has meant that only one national office has been available for the East as a whole, outside New York State, in any one year. The amendment will state that in any year in which one of our National officers is not a resident of the State of New York, the President of the New York Chapter shall automatically become a member of the Executive Council, which is the governing body of AATSEEL.

(3) The Council approved a change in a Bylaw dealing with Suspension of Members which will be presented by the Secretary-Treasurer, and which can be voted on today. It is aimed at reducing the financial losses incurred in sending the <u>Journal</u> to members who have failed to pay their dues within a reasonable period.

(4) The Council approved in principle the formation of a National Honor Society for Slavic Languages, and the President has been instructed to name a committee to explore this matter, and to report to the

council with recommendations.

(5) Consideration was given to the establishment of a financially self-sustaining employment center, similar to that operated by some of the other AAT's. The Secretary-Treasurer was given authority to establish such a center as soon as possible.

(6) The Council approved the issue of charters to those Chapters which had existed prior to 1959, and to those which had been reactivated or formed in 1959.

(7) The Council voted to ask the following to serve as members of a nominating Committee for 1960: Professors Zbigniew Folejewski (Chairman), Catherine Wolkonsky, Thomas Magner, Gleb Struve, and Serge Zenkovsky.

(8) The Council directed the Editor to list in each issue of the <u>Journal</u> all national officers and the Executive Council, and also all state and regional chapter

officers.

This was followed by the reports of the Editor of the <u>Journal</u> and the Executive Secretary-Treasurer (see below). The <u>Secretary-Treasurer</u> moved changing Bylaw 3, as discussed

by President Twarog in (3) above, and then the revised Bylaw was unanimously adopted [for present reading, see below, p. 100]. The following resolutions were unanimously adopted:

 WHEREAS, The Internal Revenue Service in charge of income tax collection allows a deduction for educational expenses incurred in order to maintain and/or improve skills; and

WHEREAS, Teachers of language are expected to assume the obligation of maintaining contact with their specialty by personal visits to the language area which

is their legitimate laboratory; and

WHEREAS, Our international standing depends in large measure upon the maintenance of the particular national resource embodied in linguistic knowledge and

skill; therefore

BE IT RESOLVED, That the American Association of Teachers of Slavic and East European Languages at its annual meeting in Chicago, on December 28, 1959, request the Director of Interanl Revenue to make reasonable provisions for income tax deduction by language teachers for travel to and from, and sojourn in, the areas which constitute the laboratories of such teachers as tantamount to a business expense; and

BE IT FURTHER RESOLVED, That copies of this resolution be sent to the Director of Internal Revenue and other appropriate government agencies and officials, to the various language journals throughout

the country, and to the press.

[Essentially the same resolution was adopted by the Modern Language Association at its General Business Meeting on December 27, 1959.]

2. Be it resolved that the American Association of Teachers of Slavic and East European Languages wishes to express its sincere thanks to the U. S. Office of Education, and particularly to Miss Ilo Remer, for valuable and timely distribution of teaching aids having to do with the teaching of Russian in American High Schools.

Helen Yakobson, Chairman of the AATSEEL's Committee for the Promotion of Russian and Other East European Languages in the American Secondary School, reported on the man-

ifold activities of this Committee.

The business session concluded with the election of officers. Officers for 1960 are: president, Prof. Twarog; vice presidents: Deming Brown, Albert Parry, and Francis Whitfield. Prof. Ordon was reappointed by the Executive Council as Executive Secretary and Treasurer, and Prof. Shaw will continue as Editor of the Journal. Prof. Shaw was also elected to serve (1960-63) as the AATSEEL delegate to the National Federation of Modern Language Teachers Associations, to replace Arthur P. Coleman, whose term had expired.

It was announced that the next annual meeting of the AATSEEL will be in Philadelphia, Pennsylvania, Dec. 27-28,

1960.

Report of the 1959 Activities of the Committee for the Promotion of Slavic and East European Languages in Secondary Schools

During the past year the Committee has expanded to include the following seventeen members; (1) West: Noah Gershevsky, Univ. of Washington; Richard Leland, Orinda, California; Eduard Miček, Univ. of Texas; (2) Middle West: Norman Levin, Univ. of North Dakota; Deming Brown, Univ. of Michigan; Morton Benson, Ohio Univ.; Justina D. Epp, Ohio State Univ.; Emma Birkmaier, Univ. of Minnesota; J. T. Shaw, Indiana Univ.; (3) East Coast: Irwin Weil, Brandeis Univ.; Kyra Bostroem, Middlebury, Conn.; Albert Parry, Colgate Univ.; Filia Holtzman, Brooklyn Coll.; Anna Pirscenok, Univ. of Pennsylvania; Catherine Wolkonsky, Vassar Coll.; (4) South: Berthold Friedl, Univ. of Miami; (5) Chairman: Helen Yakobson, George Washington Univ.

The primary function of the Committee during 1959 was, as before, to serve in a co-ordinating and consultative capacity, collecting and disseminating information of interest and of value to persons directly concerned with the establishment and running of Slavic-language programs in secondary schools. The Committee served as a clearing house, advising teachers, students, librarians, and inquisitive reporters seeking information on the status of teaching Slavic languages in secondary

schools.

The Committee maintains liaison with organizations whose aims are similar to ours, such as the Russian Committee of the Secondary Education Board of the Independent Schools and the Secondary Schools Russian Committee of the Canadian Association of Slavicists, exchanging the results of statistical, bibliographical, and other surveys. The Committee also maintains close liaison with the U.S. Office of Education and the various agencies established under the National Defense Education Act, channeling the information which the Committee obtains to the members in various parts of the country. The MLA Foreign Language Research Center has been a beehive of activity during the past year. The Committee Chairman keeps herself informed about its activities and passes the information on to the members of the Committee. In return, Donald Walsh, Director of the Center, gets the news about developments in the Slavic field.

During the past year, several of our Committee members were appointed by the AATSEEL-MLA National Co-ordinator to serve as State Co-ordinators in the state organization of all the AAT's. Several of these AAT organizations played an important part in the appointment of state Foreign Language Supervisors and helped in improving foreign-language programs in the public schools.

The latest data on the number of schools, both public and private, teaching Slavic languages (credit and non-credit) indicate that Slavic languages are being taught in about 450 sec-

ondary schools throughout the nation,

Russian instruction is being given in some schools through television, but the exact number of schools involved has not been ascertained. Russian courses on television decreased considerably throughout the year. The total number of Russianlanguage programs, university credit and adult education, is seven. All of them teach the first year of Russian, except the George Washington University television program, which will offer a second-year course in Russian Conversation and Composition, beginning February 15, 1960.

Future plans of the Committee include the publication of a Newsletter three times a year — spring, summer, and fall.

It will contain information on:

 (a) Developments in regard to Slavic-language programs in secondary schools in each of the areas represented by the Committee;

(b) News and ideas of interest to teachers of Slavic languages, such as the publication of new textbooks and teaching materials in the Slavic field, magazine articles, and U. S. Office of Education bulletins dealing with the problems of methodology, statistical data, etc.;

(c) Detailed descriptions of various Slavic-language programs in operation in secondary schools as reported either by

the Committee member or by the teachers themselves:

(d) Activities of all other organizations whose aims are similar to those of the Committee, as well as the activities of the foreign-language teachers' organizations, such as annual conferences here and abroad and the AAT co-ordinators' meetings.

The Newsletter will have a correspondents' column where teachers can register their suggestions, queries, complaints, and opinions on matters of interest to all teachers of Slavic languages. The publication of such a newsletter, the Committee hopes, will help it to perform its task more effectively in 1960.

The Chairman wishes to take this opportunity to thank all of the members of the Committee for their generous and unselfish service and all the many friends of the Committee without whose help the work of the Committee would have been impossible.

Helen Yakobson, Chairman

Executive Secretary and Treasurer's Report for 1959

The Executive Council, at its meeting on December 27, 1959, authorized the Executive Secretary-Treasurer to take further steps to promote greater efficiency of the AATSEEL's operations. The first step was to recommend to the membership an amendment to the Bylaws which would decrease the number of members in arrears for the year 1960. [Passed unanimously; see Bylaw 3, p. 100].

The next step was to authorize the Secretary-Treasurer to introduce automation into the AATSEEL's operations wherever possible. As a result, the membership records will be converted to IBM cards at the earliest possible time. This process will help eliminate human errors and also make it possible to produce a membership list in a more attractive

format.

The Executive Council also authorized the Secretary-Treasurer to require members wishing to read papers at the Annual Meeting to submit their manuscripts to him no later than the fifteenth of August preceding the December meeting. The submitting of manuscripts was recommended because the Executive Council wished to see the rising quality of papers presented in recent years maintained. Furthermore, an accepted manuscript could be read, in the event that an emergency made it impossible for the member to read the paper himself. The date for submitting manuscripts was dictated by two considerations. The Secretary-Treasurer would need sufficient time to process the paper, i.e., to ask competent experts to evaluate the paper. He would also have to have in hand all relevant information early enough to prepare copy for the AATSEEL announcement for the MLA program booklet. the deadline for which is the first of September.

The Executive Council also instructed the Secretary-Treasurer to organize sections on methodology and problems relating specifically to the teaching of Russian in High Schools during the 1960 Annual Meeting. In accordance with this directive, the first day of the Annual Meeting, to be held in Philadelphia, December 27-28, 1960, will be devoted to these matters, while the second day will be devoted to papers on

literature and linguistics.

The financial report given below shows that, as of January 1, 1960, the AATSEEL is in debt, for a second consecutive year. The debt for 1958 has been eliminated, but the important factor this year, as last year, has been the large number of members in arrears. The new Bylaw will eliminate these members and thus permit economies of various kinds (primarily in mailing costs). Furthermore, student members have been carried on the membership roll at a cost higher than the dues they pay. It has been the judgment of the Executive Council, however, that this policy should be maintained and that it would, in the long run, prove beneficial to the Association, as student members gradually become regular members. Since the AATSEEL began its reorganization in 1957, the benefits of this policy should begin to take effect in 1960. The Secretary-Treasurer is happy to report that potential advertisers in the Journal have recently begun to seek him out. In previous years the situation was quite the reverse. This change augurs well for the coming years.

Receipts

Memberships																					2294.00
Advertisements .																					842.00
Reprints																					131.00
Sale of copies of	the	5	SE	E	J																18.00
Registration fees																					101.00
															T	of	ta	1			3386.00
Disbursements																					
Deficit for 1958 .																					290.00
Advertisement in	M	L	A	p	r	200	r	aı	n	ь	0	ol	d	et							40.00
Bank charges				-		-															16.35

Stamps, envelopes, supplies, and secretarial help	849.74
AAT flyerPrinting and shipping of Vol. XVII of the	13.75
SEEJ and reprints	2811.32
Total	4021.16
Members in arrears to the amount of Deficit for 1959	514.00 635.16
	121.16
Difference	

Edmund Ordon

Chapter Meetings

Oregon Chapter Formed (reported by Marvin E. Weinberger). On September 31, 1959, at the Univ. of Oregon, Eugene, through a meeting of Russian teachers from Oregon high schools and colleges, an Oregon Chapter of AATSEEL was officially formed. Officers elected for the Chapter were: Mrs. Vera Krivoshein, Reed Coll., president; Loretta Wollett, Cleveland High School, Portland, and A. E. Steussy, Univ. of Oregon, vice presidents; and Marvin E. Weinberger, Reed Coll., secretary-treasurer.

Pennsylvania Chapter. The fall meeting of the Pennsylvania AATSEEL Chapter took place on October 24, 1959. It began with a visit to the new Univ. of Pennsylvania Language Laboratory. Next there was an exhibit, "New Books from Abroad," by Anthony Salys, Univ. of Pennsylvania. Professor Boris Unbegaun, Oxford Univ., spoke on "Problems in the Development of the Russian Vocabulary."

New York-New Jersey Regional Chapter (reported by Olga S. Fedoroff, secretary-treasurer). The Fall Conference of the New York-New Jersey Regional Chapter of AATSEEL, with the theme "Language and Culture," was held at Vassar College, Poughkeepsie, New York, on October 30-31, 1959. It opened on Friday evening, the 30th, when Alexandra L. Tolstoy, under the joint auspices of the AATSEEL and the Vassar Coll. Department of Russian, addressed a large audience on the subject, "Americans Should Know Russia."

On Saturday the 31st, after a demonstration of the Vassar Language Laboratory, a business meeting of the Chapter was held, at which the following officers were re-elected: Albert Parry, Colgate Univ., president; Catherine Wolkonsky, Vassar Coll., vice president; and Olga S. Fedoroff, Syracuse Univ. AFIT Language Program, secretary-treasurer. Newly elected to the posts of vice presidents were Ludmilla B. Turkevich, Princeton Univ. and Douglass Coll. and Dr. Nicholas Pervouchine, United Nations.

At the afternoon session, reports given included: "Language as a Window to Culture," Marianna Poltoratzky, Georgetown Univ.; "Russian Language and Russian Culture: Interrelation," Valentine T. Bill, Princeton Univ.; "Teaching Polish History and Language in the United States," Bohdam F.

Pawlowicz, Canisius Coll.; and "The Scope and Necessity of a Course in the Cultures of Mid-Europe," Marion M. Coleman, Alliance College.

Connecticut Chapter (reported by William P. Mara, secretary - treasurer). The Connecticut Chapter of AATSEEL met at Yale University on November 14, 1959. Catherine Wolkonsky, Vassar Coll. spoke on methods of teaching Russian; J. Van Straalen, Choate School, gave a talk on Russian Studies Programs in Secondary Schools; A. Hehmeyer, a student at Choate School, described his experience in a Russian summer program including a trip to the Soviet Union; and J. Doane, a student at Stamford High School gave a talk on "Learning Russian in the New Voice," in which he stressed the oral approach. Next there was a general discussion on the topic "Russian in Connecticut: Our Problems and Achievements."

Indiana Chapter. The organizational meeting of the Indiana AATSEEL Chapter was held at the Indiana University Medical Center, Indianapolis, on November 14, 1959. In the morning session, William B. Edgerton, Indiana Univ., presided at a round-table discussion on offerings and problems with regard to Russian and other Slavic languages in Indiana colleges and universities. The business meeting followed, in which the following officers were elected for 1960: J. T. Shaw, Indiana Univ., president; Catherine Hughes, FL Teacher-Co-ordinator, Gary High Schools, vice president; and George F. Roe, Speedway High School, secretary-treasurer. The afternoon session, presided over by M. Keith Myers, Earlham Coll., began with a report by George E. Smith, Indiana Title III NDEA Co-ordinator, on the implications of Title III of the NDEA of 1958 for the offering of Russian and other languages in Indiana secondary schools. A round-table discussion on offerings and problems with regard to Russian in Indiana secondary schools concluded the program.

California Chapter. Action for the reactivation of the California Chapter of AATSEEL was initiated at a meeting at the University of California, Berkeley, on December 12, 1959. Officers elected were Ludmilla A. Patrick, Univ. of California (Berkeley), president; Jack Posin, Stanford Univ., vice president; and Richard W. Leland, AATSEEL Co-ordinator for California, Oakland Public Schools, secretary-treasurer.

Michigan Chapter. An organizational meeting of the Michigan Chapter of AATSEEL took place at Wayne State University on December 12, 1959. The program began with a talk by Ida Paper, Redford High School, Detroit, "The Situation of Russian in Detroit High Schools." This was followed by a panel discussion on Problems of Teaching Russian in Detroit High Schools. Participants were Ralphine Kresojevich, Nick Toyeas, and Howard Dwelley. The following officers for 1960 were elected: Nicholas P. Poltoratzky, Michigan State Univ., president; Miss Paper, vice president; and Horace W. Dewey, Univ. of Michigan, secretary-treasurer.

Chapter Officers

The present sixteen chapters of AATSEEL and their officers are listed, as usual, on the inside covers of the Journal. Eight of the chapters have high school teachers among their officers: California, Connecticut, Florida, Indiana, Michigan, North Dakota, Oregon, and Rhode Island. This seems to us a very healthful development, as new chapters are formed, and as the teaching of Russian on the secondary school level continues to grow. If Professor Twarog's proposed amendment to the AATSEEL Constitution [see p. 88 above] is passed and hence becomes effective at the December 1960 meeting, we shall be assured of having high school teachers on the national Executive Council of AATSEEL, so that their voice can be directly heard at all levels.

Summer Programs 1960

The following intensive summer programs in Russian for 1960 have been reported:

Middlebury College. The Russian School will have its fifteenth session, under the directorship of Mischa Fayer, from July 1 to August 18, with its usual extensive course offerings and staff of native teachers. The Institute of Soviet Studies, for giving Americans specializing in the social or natural sciences oral as well as reading competence in Russian, will be given again this summer.

Colby College. An enrollment of 160, of whom 35-40 may be in Russian is expected at the Colby College Summer School of Languages in its thirteenth session, from June 20 to August 6. It is directed by John F. McCoy. There will be some 20 or 21 instructors.

Northwestern University. The only summer 1960 Russian Language Institute under the National Defense Education Act of 1958 will be held from June 25 to August 18. Instruction will be given for secondary teachers of German and Russian. C. R. Goedsche, Chairman of the German Department, is director.

Fordham University. The Institute of Russian Studies offers its annual summer session during July and August.

Indiana University. The Tenth Russian Workshop, June 15 to August 12, will offer the equivalent of a full year of college Russian on first-year, second-year, third-year, and advanced levels. In addition to the regular program, two special programs are planned, including 30-day trips to the Soviet Union with Russian instruction to continue during the tours: (1) for undergraduate students who take a special 8 week third-year program in the Workshop before their tour, and (2) for advanced students who take a special 4-week program in the Workshop and then the tour. The director is J. T. Shaw.

In Brief

Leon Twarog, Boston Univ., and Horace Lunt, Harvard Univ., have been chosen as editors of a Guide for the Russian (or Slavic) Major, to be prepared under the auspices of the Foreign Language Program Research Center of the MLA—along with guides for French, German, Italian, and Spanish and Portuguese. The Guide for the Russian (or Slavic) Major, when finished, will be published in the Journal and will be available for purchase.

Prof. W. H. Star, on leave from the Univ. of Maine, is preparing teacher proficiency tests in French, German, Italian, Spanish, and Russian, with June 1, 1960 as the target date for the Institutes established under the NDEA.

The Center for Applied Linguistics has a government contract under the NDEA to produce five manuals, contrasting the structure of English with that of French, German, Italian, Russian, and Spanish. It issues a bimonthly bulletin, The Linguistic Reporter, available from Miss Nora Walker, Center for Applied Linguistics, 1785 Massachusetts Ave., N. W., Washington, D. C., free of charge.

Attention: State FL Supervisors. In at least one state all superintendents are being asked to subscribe to an AAT journal for each foreign language teacher, payment to be made under the NDEA. This is an excellent idea, for we are convinced that any teacher who once makes contact with an AAT journal will find it well worth the price of the subscription. In the initial year could come to the teacher without cost, the contact would be firmly made.

The Indiana University Graduate School's Committee on Uralic Studies has established the first American publication series in Uralic and Altaic studies. The initial volume, American Studies in Uralic Linguistics, will appear in March 1960. The Editor, Thomas A. Sebeok, welcomes submission for consideration of manuscripts of books, monographs, or extended articles dealing with any subject in the humanities or social sciences, in reference to any of the Uralic or Altaic peoples or languages.

The Modern Language Journal continues to be the only U.S. publication for pedagogical material of general interest to teachers of modern foreign languages. Articles are requested, to be sent to J. Alan Pfeffer, Editor, University of Buffalo, Buffalo, N.Y. The AATSEEL is an affiliate of the National Federation of Modern Language Teachers Associations, which publishes the Modern Language Journal. Subscriptions are \$4.00 per year.

Thais Lindstrom, Western Reserve Univ., reports that she has had considerable success with a two-month individual program for teaching Russian to scientists and other specialists preparing for a visit to the Soviet Union.

ACADEMIC VACANCIES AND TEACHERS AVAILABLE

To assist in the placement of high school and college teachers in the field, the AATSEEL publishes notices of academic vacancies and teachers available. Factual data and expressions of personal preference in the notices will be published as submitted. Appointing officers and teachers may publish names and addresses or use key numbers, as they choose. A member of the Association may have one free announcement of his availability, not to exceed 100 words or 10 printed lines, during each volume-year. Subsequent insertions or announcements from non-members will be charged for at the rate of 50 cents each line. There is no charge to institutions for the announcement of academic vacancies. Copy should be forwarded two months in advance of publications dates of Jan. 15, Apr. 15, July 15, and Oct. 15. Such announcements and all correspondence to key numbers should be sent to Dr. Edmund Ordon, Executive Secretary and Treasurer of the AATSEEL. Wayne State University, Detroit, Michigan.

Positions Wanted:

Russian teacher (economist, research worker, author) seeks position to teach conversational or scientific Russian language. X641.

Fluent command of Russian and Spanish languages. Available to teach. Bachelor of Arts in Science, Chemistry major, Brooklyn College. John Green, 65 Blossom Row, Valley Stream, N. Y.

CONSTITUTION AND BYLAWS

OF

AMERICAN ASSOCIATION OF TEACHERS OF SLAVIC AND EAST EUROPEAN LANGUAGES OF THE UNITED STATES, INCORPORATED

Passed and Effective as of December 29, 1955 and Including all Amendments Effective as of December 29, 1959

CONSTITUTION

I. Name

This organization shall be called the American Association of Teachers of Slavic and East European Languages of the United States, Incorporated, and shall be abbreviated as "AATSEEL of U.S., Inc."

II. Purpose

The purpose of the Association shall be the advancement of the study of and the promotion of the teaching of Slavic and East European languages, literatures, and cultures on the college and on the secondary- and primary-school levels.

III. Members

There shall be five classes of membership: Active, Associate, Sustaining, Student, and Honorary. Active members shall be active teachers, present or past, in the field of Slavic or East European languages, literatures, and cultures. Associate members shall be persons interested in the said fields, and shall have all the privileges of Active members, except the rights to vote and hold office. Sustaining members shall be persons or organizations contributing to the welfare of the Association. Student members shall be students in the above-indicated fields on the undergraduate or graduate levels, and shall have all the privileges of Active members, except the rights to vote and to hold office. Honorary members shall be nationally or internationally recognized scholars in the Slavic or East European area or persons who have performed exceptionally valuable service for AATSEEL of U. S., Inc.

IV. Officers

(a) The Officers of the Association shall be a President and three regional Vice-Presidents, each elected for a term of 1 year; a Delegate, elected for a term of 4 years; an Alternate Delegate, appointed by the President for a term of 1 year; and an Executive Secretary and Treasurer, appointed by the Executive Council. A vacancy in any of these offices

occurring at any time may be filled temporarily by an appointee of the Executive Council, at its discretion.

(b) The Executive Secretary and Treasurer and the Delegate shall represent the Association as Delegates to the Executive Committee of the National Federation of Modern Language Teachers Associations or to any other professional body authorized by the Executive Council. The Alternate Delegate shall serve as Delegate in case of necessity. In case the NFMLTA allows only one representative of our Association, the Executive Secretary and Treasurer will serve as Alternate.

(c) Elective officers shall be elected by majority vote at

the business session of the annual meeting.

V. Executive Council

(a) The Executive Council shall have eight (8) members, consisting of the President, the three regional Vice-Presidents, the Executive Secretary and Treasurer, the Delegate, and the two (2) immediate Past Presidents. The President shall be the chairman of the Executive Council.

(b) The Executive Council shall administer the affairs of the Association, its action being subject to review by all the

members of the Association at the Annual Meeting.

VI. Fiscal Year

The Fiscal Year and the terms of all Officers shall ordinarily begin on January 1st. The Executive Secretary and Treasurer shall provide funds for supplies and necessary expenses of correspondence and management of the Annual Meeting of the Association.

VII. Annual Meeting

The Association shall meet annually at a time and place chosen by the Executive Council. The Annual Meeting may be cancelled for reasons of a National Emergency by vote of the Executive Council.

VIII. Amendments

Any members of the Executive Council, any affiliated local or State Association or Chapter, or any group of 10 members may petition that the Constitution be amended. When approved by the majority of the Executive Council, the Amendment shall be submitted to the Membership by publication in the Journal of the Association, or during the Annual Meeting, providing that such an Amendment shall be included in the program of the Annual Meeting, or by special mailing, as the Executive Council may direct.

An Amendment disapproved by the Executive Council may be submitted to the Membership by a majority vote of the members in attendance at an Annual Meeting. It shall stand approved if not disapproved by a majority vote cast at the next Annual Meeting after submission to the members as provided above, the members voting as provided by the Bylaws.

IX. Enabling Clause

This Constitution shall be effective immediately after approval by a two-thirds majority of those voting upon it during the 1955 Annual Meeting.

BYLAWS

- 1. Membership. Active and Associate Members shall pay a fee of \$5.00 per year and Student Members, a fee of \$2.00 per year. An individual or organization may be a sustaining member in any year during which he or it contributes \$25.00 or more; their names will be announced on the first page of The Slavic and East European Journal, below those of the officers of the Association. The membership fee shall include a subscription to The Slavic and East European Journal.
- 2. Affiliation. Within the Association, local Chapters may be organized. The Charter of a Chapter may be issued by the Executive Secretary and Treasurer and countersigned by the President upon peititon by a group of 7 or more members of the National Association, after approval of the petition by the Executive Council

Each Chapter shall forward to the Executive Secretary and Treasurer \$5.00 per year for each member, who thus becomes a bonafide member of the National Association in the category

designated.

3. Resignation, Suspension, Reinstatement.

(a) If a member resigns during any given year, his dues for the calendar year in which he resigns shall be forfeited.

(b) Any member who fails to pay his dues or other indebtedness to the Association within two and a half months of the time the same becomes due may be suspended at the end of such time by the Executive Secretary-Treasurer, subject to the approval of the Executive Council, and shall no longer be a member in good standing. He shall not receive the publications of the Association until these accounts are paid and he is reinstated as a member in good standing. If any old indebtedness remains unpaid for one year after the same becomes due, the member's name shall be dropped from the rolls, unless the time of payment shall have been extended by the Executive Council.

(c) The Charter of a Chapter shall be automatically suspended if a Chapter fails to remain active, that is, if it fails to hold at least one Meeting a year and forward minutes of such Meeting or Meetings to the Executive Secretary-Treasurer or to the Editor of the Association's <u>Journal</u> by December 15 of any given year. The Executive Council may waive this pro-

vision in the event of a national emergency.

(d) Reinstatement of a Chapter shall be effected by a compliance with Bylaw 2,

4. Committees. The President shall have the power to appoint the Chairmen, indicate the scope of, and discharge Committees as he may deem necessary. Each Committee may adopt such rules as are necessary for the orderly conduct of

its affairs, subject to the approval of the Executive Council. Committee members are to be appointed by the Committee's Chairman at his discretion.

5. Nomination and Election of Officers.

(a) A slate of nominations for Officers shall be prepared each year prior to the Annual Meeting by a Nominating Committee, appointed by the Executive Council and consisting of not less than 3 and not more than 5 members of the Association in good standing. The slate of candidates must be released at least 24 hours before the Annual Business Meeting.

It should be the policy of the Nominating Committee to submit for the offices of regional Vice-Presidents candidates from different regions of the United States, the line of demarcation between these regions being subject to Executive Coun-

cil's discretion.

(b) The election shall be by secret ballot, unless unanimously agreed by the members that it should be open, and shall take place during the Annual Business Meeting. It is the privilege of any member present to request a check of the credentials of each voting member.

(c) The elective officers of the Association shall be elected by majority vote of those present at the business session of the

annual meeting of the Association.

6. Amendments. The Executive Council may propose amendments to, or the repeal of, a Bylaw or Bylaws. Any member of the Association in good standing may propose amendments to, additions to, or the repeal of a Bylaw or Bylaw by sending such in writing to the Executive Secretary and Treasurer. Such a proposal shall be circulated to the Executive Council for vote not less than 4 months before the Annual Meeting of the Association, at which time the decision shall be submitted to the general membership.

7. Duties of Officers.

(a) Officers cannot exercise the prerogatives of office until they have executed the Loyalty Oath currently prescribed

by the United States Department of Labor.

(b) The officers of the Association shall perform the duties usually connected with their respective offices. The Executive Secretary and Treasurer shall publish the Bulletins, keep the records of the Association, manage the collection of membership dues, send notices of meetings, and perform other duties as directed by the Executive Council. The Executive Secretary and Treasurer shall also keep an account of the Association's funds and render an annual report during the Annual Business Meeting. He shall pay the expenses necessary to his office, for publication of The Slavic and East European Journal, and for the management of the Annual Meeting from the AATSEEL funds. He shall make any other necessary disbursements as directed by the Executive Council.

(c) The Executive Council and any member(s) appointed by the President shall constitute the AATSEEL Program Com-

mittee to prepare the program for the Annual Meeting.

8. The Delegates to the Executive Committee of the

National Federation of Modern Language Teachers shall represent the Association under the rules of the National Federation. They shall assume office as Delegates as provided by the Bylaws of the Executive Committee of the National Federation. In the event that a Delegate cannot attend the Annual Meeting, he shall notify the Executive Secretary and Treasurer, who will inform the proper Alternate. If no alternate can attend, the President shall be empowered to appoint a temporary substitute to attend the session in question.

- 9. The Executive Council shall prepare a formal agenda of the Annual Business Meeting of the Association. Such agenda shall allow time for new business, which may be introduced by any member of the Association in good standing.
- 10. The latest edition of Robert's Rules of Order shall be the authority in any question of parliamentary procedure at any meeting under the auspices of the AATSEEL of the U.S., Inc. The President may appoint a Parliamentarian for the Annual Meeting, to advise on questions of procedure.
- 11. The Executive Secretary and Treasurer, as publisher of the journal of the Association, may also be its editor, or the Executive Council may at its discretion name another person as Editor, for a term of not more than four years. The Editor of the Journal is not <u>ipso facto</u> an Officer of the Association or a member of the Executive Council, but serving in the capacity of Editor of the Journal shall not cause anyone to be ineligible for any office of the Association. The Editor may name the members of an Editorial Advisory Committee.